

True History and Time of **Mānikkavāsaghar**

from his own works



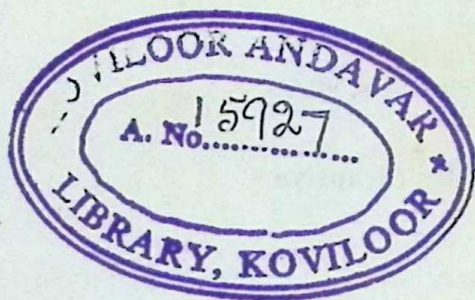
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Dr. Sivapriya



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Manikkavasaghar
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Thiruththondu Veliyeedu
Delhi

First edition : Kali-5097 (1996 A.D.)

Price : Rs. 90.00

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Published by

Thiruththondu Veliyeedu

B-901, Chithrakoot

Loni Road

Delhi- 110093

Ph.: 2296978

Printed at: Pressworks, 30 Truck Parking Centre, Mall Road, Delhi-110054

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Phonetic regularities in Tamil

Tamil alphabets have thirty letters constituting 12 vowels from அ to ஓ (a to au) and 18 consonants from க் to ண் (k to ṇ). Out of this 30 letters six consonants namely k, ch, t, th, p and rr (க், ச், ட், த், ப், ற்) are the hard sounds and all the other 24 -the twelve vowels and the rest 12 consonants are light sounds. Since Tamil has no consonantal sounds of g, s, d, dh and b, naturally it has no letters also to represent these consonants. But the hard consonants k, ch, t, th and p when come in the words as ka, cha, ta, tha and pa (the vowel-consonants க, ச, ட, த, ப) they sound lightly also as ga, sa, da, dha and ba. **They sound lightly when they follow the light sounds i.e. the twelve vowels அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ and 12 light consonants ங ஞ ண ன் ன், ய் ர் ல் வ் ழ் ஶ்.**

Since they sound lightly only in certain places which are permanent and unchangeable there is no need to have separate letters to represent them. The same ka, cha, ta, tha and pa stand for light sounds respectively ga, sa, da, dha and ba also. To get hard sounds after light sounds, it needs much effort. But light sounds come automatically with no much effort. As per the natural easy way of sounding, the hard vowel-consonants automatically change into light sounds when they follow the light one. This phonetic regularities of the hard vowel-consonant sounds are as follows:

- | | | |
|---|---------------|---|
| க | sounds as ka | - in starting and after the hard consonants.
eg. Kadavul, Vanakkam, Vetkam, Iyarrkai. |
| ஃ | sounds as ga | - after light consonants and vowels.
eg. Thangam, Kaanga, Naangu, Seygai, Valarga, Selga, Agal, Vagai. |
| ச | sounds as cha | - after the hard consonants ch and rr (ச், ற்)
eg. Achcham, Muyarrchi. |
| ட | sounds as sha | - after the hard consonant t (ட்)
eg. Kaatshi, Maatshi, Sootshi |
| ந | sounds as ja | - after the light consonant nj (ஞ்)
eg. Oonjal, Nenjam, Thanjavoor |

- ச sounds as sa - in starting and after the vowels & light consonants
eg. Semmai, Sulai, Arisi, Murasu, Kaasu, Nansai, Vaansudar
- ட sounds as ta - after hard consonant
eg. Attam, Ettu, Patti, Kottai
- த sounds as da - after the light consonant and vowels
Thonndar, Aanndu, Udukkai, Vidai, Sevadi (no Tamil word starts with ta or da)
- த sounds as tha - in starting and after hard consonant
eg. Thaamarai, Thuravu, Aththan, Kooththu
- த sounds as dha - after light consonant and vowels
eg. Endhai, Andhanan, Pandhu, Aadhirai, Mudhalvan, Vidhai, Kaadhu
- ப sounds as pa - in starting and after hard consonants
eg. Paadal, Pirai, Penn, Appan, Nutpam, Porru, Kaappu
- ப sounds as ba - after light consonants and vowels
eg. Ambalam, Inbam, Mannbu, Mudibu, Sibi

when compared the Tamil phonemes with other Indian languages, it could be classified as follows :

- | | |
|---------------------------------|-----------------------|
| ka - starting | Kadal (கடல்) |
| kha - after the hard consonants | Paarrkadal (பாற்கடல்) |
| ga - after the light consonants | Sengadal (செங்கடல்) |
| gha - after the vowels | Aalghadal (ஆழ்கடல்) |

Except Tamil no other languages have letter for the hard sound rra even though they have the sound like written, roton etc.

- ற sounds as rra - after the vowels. (no word starts with rra)
eg. Arram, Thirrunceerru, Pirravi, Koorru
- ற sounds as tra - after the hard consonant rr (ற்)
eg. Etrtram, Kaatrtru, Petrttri

ṛ sounds as dra - after the light consonant n (ண்)
eg. Mandram, Andru, Vendri, Kandru,
Thendral

For more detail refer to my grammar work 'Tamil oli', 1983, Delhi.



Natarajar - the form of movement and sound.

Important word

Manikkavasaghar is one of the four divine masters of the spiritual Hinduism, namely Thirugyana sambandhar, Thirunavukkarasar, Sundhara Moorthy and Manikkavasaghar (Samaya Guru, Naalvar). Acharya Manikkavasaghar's holy scripture Thiruvagasgham is a highly advanced work with full of experience and emotions of Manikkavasaghar that gives the true and clear picture of his life history as well as his period. In spite of the well biographical nature of his works Thiruvagasgham and Thirukkovaaiyar, the history of the guru Manikkavasaghar was neither written correctly nor completely. The existing story in the name of "Manikkavasaghar's history" is just the cutting and pasting of the collections from the three epics which were written centuries after Manikkavasaghar. The three epics are the two Thiruvilaiyadal epics - medieval and later respectively written by Perumbatrap Puliyoor Nambi and Paranjodhi munivar. And the third one is Thiruvadhavoor Adighal puranam by Kadavul ma munivar of later period. All these works very much vary among themselves and none gives the real history of Manikkavasghar. The reason is, the Thiruvilaiyadal works which were the first to deal with Manikkavasaghar, not aimed to describe the life history of Manikkavasaghar, but only to explain the sixty four Thiruvilaiyadals (divine game of Supreme Almighty) played by Sokka Nadhar or Sundhareswarar (Siva of Madhurai temple) for the sake of Indra, Meenakshi and other devotees. Since there were some very famous and important Thiruvilaiyadals done for the sake of Manikkavasaghar which are celebrated as festivals throughout the ages, the authors of Thiruvilaiyadal epics were to deal with the life of Manikkavasaghar. So naturally their writings on Manikkavasaghar remained very very limited and restricted as per the theme and requirements of their works. More over the epics were greeted and inaugurated by the rulers only. And the poets naturally took all the precautions not to blame the ruler-the Pandiyan King of Manikkavasaghar for anything. Above all the general irresponsibility and imaginary nature of the poets prevented them from even referring to the works of Manikkavasaghar before talking anything about him. So each and every author narrated the famous and public events in Manikkavasaghar's life according to their

own wish, imaginary power and standard of knowledge and character. Hence not only there is a himalayan difference between these narrations and the truths found in Thiruvagasgham and Thirukkovaaiyar but also these narrations are just opposite to the facts stated by Manikkavasaghar. Thiruvadhavooradighal puranam by Kadavul ma munivar, even though named after Manikkavasaghar, was just a reproduction of the previous limited and restricted Thiruvilaiyadal epics with some changes, omissions and additions as per the wish of the author with no care to get the words of Manikkavasaghar. There are some Sthalapurana works (epics on sacred places) also talk about Manikkavasaghar in their own style following the foot print of Kadavul ma munivar. And a Sanskrit work Adhi Kailasa Mahathmiyam also writes about Manikkavasaghar. Thus even though many works talk about Manikkavasaghar all remain a story and none could give the real history of Manikkavasaghar.

The modern writers even after knowing well that these epics had not given the facts on Manikkavasaghar and vary very much among themselves, took them for granted and did the editing according to their own likes and dislikes with their views, comments, critics etc. with half baked knowledge on literatures, tradition and spiritualism. Most of them simply follow the story written by Kadavul ma munivar, the latest one with some mixture of Paranjodhi munivar's work. They had not even bothered to look into the words of Manikkavasaghar to get his life history. They look Thiruvagasgham only in search of proof to claim which epic author would be right, that also through the black glass of these ready made stories that they had already accepted as truth. If anybody would have ever paid attention to the biographical nature of Thiruvagasgham, one would have easily and strongly realised the fact that the narrations of the poets are totally contradictory to the reality stated by Manikkavasaghar. The divine poet Sekkilar wrote the life history of the other three Acharyas namely Thirugyana Sambandhar, Thirunavukkarasar and Sundhara Moorthy based on their own sacred hymns Thevaram. Thiruththondar makkadhai (Hisotry of devotees) popularly known as Periya puranam is the only historical epic that gives the life histories of Acharyas (Gurus) and devotees based on literary, historical and archaological evidences. Because of the true

nature of Thiruththondar makkadhai by Sekkilar, it was completely written in copper plates by the Sola King Anabhayan. Unfortunately due to the intermediate work of Nambiyandar Nambi there was only a general but strong reference and glorification of Manikkavasaghar in Thiruththondar makkadhai. There was no sincere and honest poet or scholar like Sekkilar to write the history of Manikkavasaghar with reference to his own words and historical evidences. To fill up the gap here comes the life history of Manikkavasaghar from his own words. Here I will give only a very few quotations for every events otherwise it would be a translation of entire Thiruvagasam.

Period

Perumbatrap Puliyoar Nambi, the author of the medieval Thiruvilaiyadal epic known as Thiruvalava vudaiyar Thiruvilaiyadal puranam had correctly recorded the period of Manikkavasaghar that he belonged to the ancient period –several centuries earlier to Acharya Thirugyana sambandhar of thirteen hundred years ago. i.e. Kaliyugam 38th century. (7 A.D. *Identifying the time with any individual that also a foreigner is totally wrong and unfair*). All the Thiruvilaiyadal works that describe the sixty four Thiruvilaiyadals of Madurai Sokkanadhar, firmly declared in one voice with no difference that the Thiruvilaiyadals done for the sake of Manikkavasaghar were several centuries earlier to the divine child Acharya Thirugyana sambandhar. Paranjodhi munivar, the latest Thiruvilaiyadal poet who did a major reshuffle in the series of the traditional sixty four and retained the total number even after dropping three entire Thiruvilaiyadals¹, also declared very clearly that Manikkavasaghar was seven generations earlier to Sambandhar. Paranjodhi munivar who gave imaginary or Sanskrit names to almost all the Pandiyans, named the Pandiyan of Manikkavasaghar as Ari mardhanan and placed him seven generations earlier to Koon Pandiyan or Nindra seer nedumaran who physically and morally got cured by Thirugyana Sambandhar. The writers, like parrots who blindly repeat the variety of false narrations on Manikkavasaghar's history, do not even care to see the right, single minded, uniform and true statement of

1. *Granting kingdom to Moorthy Nayanar. 2. Classification of the songs of Kariyar and Nariyar. 3. Tigress feeding its milk to deer.*

these poets regarding the period of Manikkavasaghar that he belonged to the ancient period. By rejecting all the traditional truths, evidences and facts, the scholars who have no patience, sincerity and sound knowledge to go through the original works, simply with narrow mind drag Manikkavasaghar into the period of their own choice according to their will power and command in telling lies, imaginations, and ignoring the evidences.

Not only the history of Manikkavasaghar, his period also clearly got from his own works that he belonged to the ancient period, he was the first of the rare poets who had the vision of Supreme Almighty, he was earlier to the forty nine poets of Madhurai Tamil Sangam, lived at the time of the existence of Madhurai Tamil Sangam, earlier to the invasion of Karavela of Kalinga on Madhurai, earlier to the entry of Ramayana & popularity of Mahabharatham and incarnative figures in south, contemporary to the sage Thirumoolar who was the class fellow of the sages Padhanjali and Pulikkal munivar, not earlier to Varaghuna Pandiyan who had established the Pandiyan empire from Himalaya to Kumari munai and contemporary to the Buddhaist invasion by Mouryan King Ashoka on south.

This English work is just like a synopsis of my several volumed Tamil work which took more than ten years to complete the history and period of Manikkavasaghar, that almost covers the entire spiritual, cultural and political history of India specially Tamilnadu up to medieval period. And this book would be very much useful to those who are sincere and honest in finding out the truths in the history of literature, political, religion and philosophy.



True history of Manikkavasaghar from his own scriptures

Name and native place of Manikkavasaghar :-

Manikkavasaghar means the one whose utterances are like rubies. This is the phrase referred to the author of Thiruvasagham and Thirukovaiyar for the rare value and high excellence of these works. In Thiruvasagham Manikkavasaghar very often mentioned Parama Sivam (Supreme Almighty) as the spotless ruby and Sivam's name as ruby word. In Thiruvasagham Manikkavasaghar says

Speaks the ruby word of Spotless Ruby (48:7)

Makes the utterances for Your Ruby word (5:26)

Thus the one who always speaks the ruby word, makes all the words for the Ruby, would be naturally known as ruby speaker i.e. Manikkavasaghar and other such phrases like Mani Vasaghar, Mani Moliyar, Mani Navar and so on. Because of the sweetness and eternal bliss of Thiruvasagham, Manikkavasaghar had been known as Amudha Vasaghar, Madhura Vasaghar, Mangala Vasaghar etc.

Since Manikkavasaghar had not mentioned the name of self, parents, king Pandiyan, and the old woman devotee pittu seller, all these are unknown to the world. In Thiruvasagham Manikkavasaghar referred to Thirupperundhurai¹ of Pandiyan kingdom as his native place.

The Uma-halfed resided in our Thirup
Perundhurai (42:5)

He, the Brahmin who resides in Perundhurai
of Pandiyan (8:7)

He, the great graceful resides in Perundhurai
of Thennan (Pandiyan) (47:4)

In one of the Thirukkovaiyar poems (104), Manikkavasaghar refers to the self as the heroine with the phrase Perundhuraip pillai (child or son

1. Now this place is known as Aavudaiyar Koil.

of Perundhurai). Since Manikkavasaghar was born in Perundhurai he was known as Perundhuraip pillai. The ascetic saint poet Pattinaththar of 39-40 kali (twelve hundred years ago) praised Manikkavasaghar as 'Perundhuraip pillai' and his devotion as spotless perfect devotion.¹

Since Manikkavasaghar was the ruler of Thiruvadhavoor, he had been known as Thiruvadhavoorar, Thiruvadhavoorkon, Thiruvadhavoor Iyer and other such phrases. Manikkavasaghar says

Even if I get the celestial world I would
reject it, And ruling the earth I never took
as a credit (5:12)

I do not want the fame, do not want wealth,
do not want the earth and sky (34:7)

Even if I would have got the large entire
earth along with the celestial world, I would
never forget (God) (Kovai 46)

Nambiyandar Nambi of 41 kali (thousand years ago) referred to Manikkavasaghar as Thiruvadhavoorch-Chivabaththiyan.² After that, Umapadhi Sivachchariyar in his work 'Sekkilar Nayanar Puranam' (History of saint poet Sekkilar) referred to Manikkavasaghar as Thiruvadhavoorar.³ Then onwards Manikkavasaghar was popularly known by this name till two hundred years ago. And now and the past one hundred year he has been known by the name Manikkavasaghar alone.

Family of Manikkavasaghar :-

Manikkavasaghar was born in an Adhi Saiva Andhanar (priest Brahmin) family as the only son. Both Manikkavasaghar's mother and father belonged to the family of traditional worshipper of Parama Sivam. (Supreme Almighty)

See! We traditional devotees hailed (7:11)

God of my father, grand father and my mother (10:8)

1. Thirumurai 11:28:3, 2. Thirumurai 11:32:58, 3. Sekkilar Nayanar Puranam 96, Payiram 8.

You Honey! Nector of ocean! Stand in our-the
traditional devotees' eyes and grant the bliss (20:9)

Manikkavāsaghar's early days:-

Manikkavasaghar, from the childhood itself **had no attachment in the worldly affairs and always remained in holy thoughts and divine services.** The atheistic world laughed at him; friends and neighbours talked atheism till their tongue got marked. But Manikkavasaghar paid no attention to the high mounted attack of atheism and illusionary forces which were biting everybody like a dangerous snake. He took all the abuses as jewels and firmly continued the devotional path with no change. He wished to become an ascetic and tried to be so. But because of being the only hire of the family he was stopped by the parents and elders. He continued his spiritual path by being with the family.

The Potriththiruvaghaval padhigam (4) describes the life of Manikkavasaghar, the hurdles, obstacles and the insults faced by the devotees in general and especially by Manikkavasaghar himself, and his firmness in the spiritual path by ignoring all the attacks and abuse. Apart from this Padhigham, there are many verses from other Padhighams also clearly demonstrate the storm of atheistic forces and the shakeless devotion of Manikkavasaghar.

I have been abused by the people of the earth
as Your devotee (5:82)

Friends, others gathered and got their tongue
marked by talking atheism (4:46-47)

As the world laughs at the devotees, call them
as devil, Took the abuse of the people as
ornament and sticked to that goal with no
bent without any shy (4:68-72)

With clear realisation that the feet of Sivam
alone are the only wealth to earn; and with
inner melt that odu (a mud vessel) and Kavandhi
(a small piece of under cloth) are the relatives,
holds the God of Thillai (Nataraja of Sidhambaram)
for the union of soul (40:1)

I do not need the relatives, town, name.
 I do not need the educated, and all that I have
 learned is enough. Oh! Dancer. What all
 I want is to melt in the thought of your feet
 like that of the heart of calf. (39:3)

The folk of relatives got scared, caught hold
 more and more (4:48-49)

The Vedhic scholars showed the scriptures to
 claim fast is also a penance (4:48-51)

All the other keep on abusing me as Your
 devotee, keep on gossiping and I constantly
 devoted to Your grace (6:21)

I remain with no attachment (27)

In the atheistic world, Manikkavasaghar being the only great saint of his period, spent his entire life all alone with no group of devotees or well wishers around him. He often refers to the self as a lonely person.

Manikkavasaghar's relation with Pandiyan:-

Manikkavasaghar joined the army on the order of Pandiyan that each family should send atleast a person to the army. Being the only son of the family, Manikkavasaghar had to join the army. Pandiyan retained the service of Manikkavasaghar for ever. And **Manikkavasaghar became the army chief of Pandiyan forces and the ruler of Thiruvadhavoor.**

Manikkavasaghar referred to Pandiyan and his companions as the persons who knew neither moral values nor the path of liberation. (51:9,1). He further said that the relation with the king is dangerous like that of thunder, sharp weapons, wild animals, fire etc (35). Manikkavasaghar stated that Pandiyan took his services forcibly against his will. While describing his first ever meeting with Parama Sivan Manikkavasaghar says,

Sivan who is rare for Vishnu, Brahma, Indra
 and other celestials, ruled me forcibly with
 severe challenge (11:7)

Like him-the king, the celestial One came and took
me for His service (8:14)

So it is clear that Manikkavasaghar was related to Pandiyan under helpless condition and heavy compulsion.

The Thiruppadaï eluchchi padhigham (46) revealed the experience of Manikkavasaghar as an army officer rushing to the battle field with all the four armies to win the enemies; and Manikkavasaghar was sent to purchase the horses. Manikkavasaghar described his duty as a cruel profession (41:5), and looking like an iron statue (5:22) always hurried to die without performing the temple services, praising God, chanting Mantrams, and offering worship with no break (5:14, 22, 18; 26:4). In Thirukkovaïyar whenever Manikkavasaghar talked about the separation of the hero from heroine, it was always for going on war only. Even while praising the morality of the hero as a good husband with the policy of single wife, it was always related to the battle field and kingship. (Kovai 306, 304, 305).

Manikkavasaghar's duty as the ruler of Thiruvadhavoor was already dealt with his name Thiruvadhavoorar or Thiruvadhavoor kon.

Thus as the ruler of Thiruvadhavoor and the chief of Pandiyan army Manikkavasaghar even though surrounded by all sorts of worldly comforts and pleasures, his mind remained the same with divine thoughts and he led the life of an ascetic. He remained unattached to the worldly pleasures like the riped tamarind fruit remained within the shell with no attachment to it. He carried out his duties perfectly with no likes and dislikes.

The body of mine - the devotee, wounded
inside, covered with outer skin, I remained
like a tamarind fruit (25:5)

I - who have no attachment at all, hold the
real God of Lords to get rid off my bonds (10:5)

Our owner! Grant me the unbreakable
melting love (5:11)

Even if I get the celestial world I do not need

and ruling the earth I never took as great.
 Oh! God Siva! I keep on worrying when
 would be the day of achieving Your grace (5:12)

Arrangement for marriage:-

Manikkavasaghar's parents had been compelling for long time for Manikkavasaghar to get married. And Manikkavasaghar constantly rejected the proposal. Atlast the parents made all the arrangement for his marriage totally against the wish of Manikkavasaghar, who did not like even the thought of married life. Manikkavasaghar being totally helpless simply prayed Siva to release him from the tragedy of marriage. At that time Pandiyan asked Manikkavasaghar to purchase fine horses which had come through ships with other items from various countries.¹ Manikkavasaghar, for the first time with full of happy and joy, feeling proud of his duty, travelled cheerfully along with companions.

The three entire Padhighams namely Arpudhap paththu (41), Adhisayap paththu (26) and Achchap padhigham (51) wonderfully describe how the Supreme Almighty Parama Sivam who is the Father, Mother and Owner of all revealed out the divine form, chanted the sacred Onkara or Pranava Manthram and made Manikkavasaghar divine by taking away from the then political and future married life. Apart from these three padhighams, there are many hymns that describe how Manikkavasaghar was much upset by the existing political life and coming marital life, and the limitless grace shown by Sivan to get him away from the ocean of such tragedy.

Become dull and withered even by the
 thought of marriage (Kovai 131)

In the ocean of birth attacked by the waves
 of enemies spun by the wind of red lipped
 woman, caught in the mouth of the shark
 of desires, the lonely I-with no attachment,
 thinking and thinking what is the way to
 escape by holding the boat of five letters

1. *Perumbanatrappadai* 320, *Natrina* 31.

(na, ma, si, va, ya). Oh! The originless and
endless Munaivan (Prime one) You took me-
the stupid for You by showing the shore of bliss (5:27)

I was tired, waved, with no sayer to me
'dear do not fear' (6:16)

I struggled like a staffless creaper (6:20)

Troubled by the eyes of the cotton feet
woman, I who trumbled by the poisonous
tragedy was saved by Your grace My Lord!
The owner! The Nector of the stage (Nataraja)
You took me-the devotee for not to fear (38:6)

Granting the liberation, showed me the flowry
feet that cut down my cruel profession (41:5)

and so on (25:10, 24:7, 5:77). When Manikkavasaghar was in heavy
tension with helpless condition, it came as a boon for him when
Pandiyana asked him to undertake the journey to purchase the horses.
The following Thiruvashaga lines clearly exhibit how happy Manik-
kavasaghar was when he took the charge of purchasing the horses.

When You are the unique succour, I- the
companion of duty walked by head with pride (6:39)

Parama Sivan in Perundhurai:-

Manikkavasaghar and his party were travelling through the flower
garden in Perundhurai with high speed. The Supreme Being Parama
Sivam who is beyond everything and everybody was sitting on the way
under a Kurundha tree in the form of a bright Andhanan (Brahmin),
surrounded by several Siva ganams (the souls that are freed from taking
births and reached the Supreme Almighty for ever) as human devotees.
Manikkavasaghar who was naturally in a hurry did not even notice the
group of devotees with Andhanan and went ahead. The Andhanan
raised louder voice and asked Manikkavasaghar to stop. Manik-
kavasaghar sent someone to enquire the matter. But the Andhanan
pointed out Manikkavasaghar and insisted that Manikkavasaghar him-
self should come. Being a kind hearted person and a responsible ruler,

Manikkavasaghar approached the Andhanan as per his wish.

The entire Arutpaththu padhigham (29) describes beautifully how the Supreme Being was waiting in the shadow of the flowry Kurundha tree. Apart from this padhigham, there are many hymns that describe the very first meeting of Manikkavasaghar with Supreme Almighty.

With boundless grace and mercy, in the simple
form of an Andhanan, seated in Perundhurai to
shine my heart (8:18)

The Supreme Being came to this world as an
Andhanan surrounded by devotees (42:4)

You there on the way to feed Your nector of grace (6:5)

I left without noticing You (44:5)

Me-the passing one (Kovai 76)

I and others like me to hear, you called out
loudly and took me for You with grace (3:14-15)

In the form of a handsome Andhanan called
out and granted the liberation (8:1)

I-stupid did not approach You (5:79)

My senses had not allowed me to come to You (6:24)

I had no strong love to see You (5:54)

You-the king of Sivaburam (the space of
endless bliss) found me for You (28:3)

The one for celestial beings! You ordered
me to come (5:31)

Oh! The owner! You called me to come and
granted the grace to be out of fear (51:5)

and so on (42:9).

Manikkavasaghar and Parama Sivan:-

Manikkavasaghar reached the Andhanan as per his wish. But it was a

great surprise and strange that Manikkavasahar, inspite of being a fine devotee and always had strong love and respect for devotees, did not even wish, greet, bow or show any sort of love or ragard for the Andhanan and several other devotees. He simply enquired the reason for what he was stopped. Thus Manikkavasaghar totally behaved as the ruler of Thiruvadhavoor and an army chief of Pandiyan kingdom alone, towards the unknown public. The Andhanan claimed that Manikkavasaghar was his servant and should do his services by being with him. Manikkavasaghar, naturally laughed at the Andhanan, denied his claim as false by furnishing his identification and the purpose of the journey. The Andhanan firmly stuck to his claim that what he said was true. This created a war of words between Manikkavasaghar and the Andhanan. After the heat exchange the annoyed Manikkavasaghar left the place to proceed his journey.

I had not bowed to Your holy feet at their sight
with full of joy in the eyes (23:7)

I - the ghost did not bow to Your feet by
chanting Na ma si va ya (41:3)

I neither devoted to You nor bowed (44:4)

I have not come out to mix with You even
after seeing Your feet (6:15)

I, me and my talk (31:5)

He ordered to serve (6:33)

The fire reddish formed God of Lords gracefully
took me also with the claim 'He is ours' (18:10)

The half-female formed Supreme Being claimed
'He is my servant' (26:2)

I - the shameless dog laughed at You (5:60)

I, standing at the door of 'me and mine'
keep on talking about the prime work (41:3)

I rejected Your grace (6:6)

I keep on proving my ideals, failed in
understanding Yours (6:34)

I knew not the means of achieving the divine
grace by standing along with (26:4)

My policies also like that of Yama (death
authority) to protest against You at Your
lotus feet (5:45)

The Supreme Light! You made me suffer
with unwarranted speech (5:84)

In front of devotees You made me suffer (30:7)

I spoke little harsh (8:85)

I had no love within me for Your feet (5:94)

I - the hard natured (6:12)

I - remained cautious, abused you to fall out
from the service of Your spotless feet (6:47)

When the annoyed Manikkavasaghar was leaving the place to proceed
his journey, the Andhanan caught hold Manikkavasaghar, pulled
towards him, revealed out the divine form as Dakshina Moorthy (the
supreme teacher aspect of Parama Sivam), with a look of deep grace
chanted the sacred Onkaram or Pranavam (divine wisdom) and
vanished in no time by leaving the Sivaganas there with Manik-
kavasaghar.

Even after seeing, I - the stone hearted
left the endless feet (5:48)

You - the great natured to take me for you, and
I - the leaving natured by holding the five senses (6:12)

While You came to me to deliver the Supreme
bliss I went away (27:6)

Oh! The spotless. With leaving mind, I had no
goodness of heart melting love for You to
mix with You (1:56-57)

I left You with illusioned mind (21:8)

Here I am leaving for the false path (6:28)

You the One caught hold and took me (11:10)

He the One truly caught me hold; ruled me
and offered endless bliss (Kovai 214)

The rare One searched by the great Marais
(Vedhas) caught me hold and stood in front of me (41:3)

By showing the divine eternal form You took
me to serve You (33:10)

He made me to serve to the feet of the Self
alone (Kovai-277)

The wonder of standing in front of me by
revealing out the true form (41:1)

For the others to laugh and for us to achieve
the supreme liberation Sivam showed the self,
the lotus feet, showed the honey of grace of the Self (8:6)

The Lord granted me the deep meaning of
Onkaram (51:7)

You held me just by a single word (23:2)

The holy One came in this world and revealed
out the eternal wisdom (43:1)

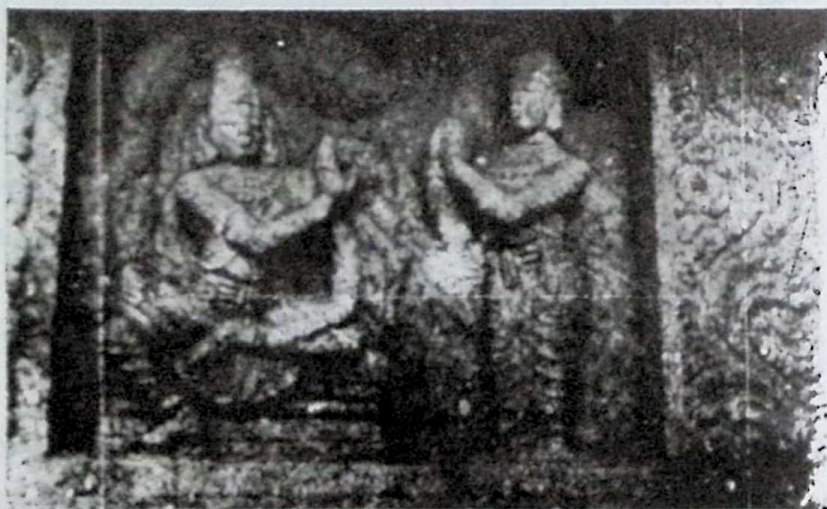
Looked and uttered the minute subtlet word (26:8)

Exhibit the disappearance after coming as an
Andhanan and ruled me with grace (2:42-43)

To me - the devotee You came, made the true
existence, even after visioning I have not seen
what a magic for the eyes (5:42)

The ten hymns from 20-30 of the Padhigham Thiruchchadhaigham (5)
(sacred hundred) wonder how Sivan who is rare even to the Lords and
celestial beings, came to Manikkavasagar for his service. And the ten

Gyana Dakshinamoorthy - the Supreme teacher form of Sivan.



*Dakshinamoorthy delivering Onkaram to Manikkavasagar
under Kurundha tree.*

hymns from 50-60 describe the vanishment of Sivam soon after the true existence of the divine form. The entire Adhisayap paththu Padhigham (26) explains how Sivan put Manikkavasaghar in the company of the eternal devotees (Sivaganas). Apart from this, many other hymns say that the eternal devotees or Sivaganas or Boothaganams who came with Siva in human form were left with Manikkavasaghar. These Sivaganams were referred to in Thiruvasagham as ancient or old devotees.

I simply remained happy with Your devotees (32:1)

I understand not the wonder of putting me
with the devotees out of great supreme grace (41:8)

and so on.

Manikkavasaghar after having the vision of Sivan:-

When Manikkavasaghar had the vision of Parama Sivan and the knowledge of Onkaram he had realised that he was Nandhi-the divine bull who is always with the Supreme Almighty. He totally lost the memory of this birth. i.e. Nandhi was there with the body of human. Nandhi is the Lord of virtue (Dharma Deva) and the guard of holy Kailash mountain who has the first right to offer worship to Sivan and guides Brahma, Vishnu, Indra and other celestials. The moment when Manikkavasaghar got the vision of Supreme Being, he came to know who he was and what was his relation with the Supreme Almighty by totally losing the memory of the human birth. Eventhough Nandhi felt bad for the disappearance of Sivan alone without taking him, he was happy with the eternal devotees with the hope that Sivan would definitely again make out His existence. He was singing and praising the glory of Parameswara with them. The companions of Manikkavasaghar who were watching everything approached Manikkavasaghar. When Manikkavasaghar could not recognize the self, others and anything, they came to the conclusion that Manikkavasaghar had become mad.

Manikkavasaghar as Nandhi:-

When I would be in the union with my
natural Jem (Sivam) by offering the rare

flowers with the tone of Kanaiththal (the sound made by cow, bull etc.) from the well grown lowered long neck, the stream of tears from the eyes and the hands also be folded by looking at the divine form with deep love (27:7)

Unless it is after us, we will not allow Brahma, Vishnu, Indra and all the other celestial groups to offer worship with Arughu (the sacred grass) (9:5)

Oh! The destroyer of deeds (happy & sorrow respectively the results of Virtue & sin, which are the seeds of birth) who never separated my body with Uma in a half (34:1)

He made me to be at His door (3:178-79)

He is the Sankaran (welfare doer) of Thillai (Sidhambaram) who kept me at His door (Kovai 298)

and so on (21:1, 22:10). The entire Punarchchip paththu padhigham (the ten hymns of union (27)) very effectively and emotionally described the deep longing of Nandhi for the union with Siva asking when would be the day of union?

The lost memory of human birth:-

The moment when the half-womanned one (Siva) mixed with me, other, self, love for the world, my words, deeds everything dead (11:11)

The body, soul, feelings, my mind got destroyed and I myself was no more there (11:18)

I do not know the self that who I am, I know not the change of day and night (34:3)

He-the defectless nector destroyed the figure of others, the speech as I and mine (31:5)

The One who had cut down my bondage while several witnessed (31:4)

Sivan with Uma on Nandhi.



The entire Thiruth thellenap padhigham (11) describes how forcibly the Supreme Almighty took over Manikkavasaghar and the state of Manikkavasaghar after the vanishment of Parama Sivam.

Nandhi (Manikkavasaghar) with the devotees left by Sivan

I simply remained happy with Your devotees (32:1)

Like a gold cup in the hands of an infant,
I never thought You as the rare one after You
came and took me for You (5:92)

You poured Your grace, no sooner You did
I walked by head with full of joy (25:3)

The return of immoral companions:-

The companions of Manikkavasaghar took Manikkavasaghar as mad when he was unable to recognise the self, others and anything. They who never care for Supreme Being, virtue, righteous, moral and enjoy everything whatever and however it comes, shared the wealth among themselves meant for the horses and returned to Madhurai. They made false charges and allegations against Manikkavasaghar. Pandiyan, with no enquiry or investigation to know the reality took their words as true, got annoyed and sent a messenger to Manikkavasaghar with strong message to return to Madhurai.

He made me such to say 'he is mad'. (31:7)

No one understood me, concluded as
mental case (Kovai 25)

This is the reason why the people of this world
called me mad (26:4)

I melt in thought of the Noblest, Owner;
people everywhere wander with unbalanced
mind say he is mad and talk whatever that
comes in their mind (5:3)

The unclear words of those who with crazy
enjoy everything however it comes without
caring the Supreme Being which could not be

caught hold like the soul of the body and the
fragrance of the fine flower (26:9)

Those senseless do not know the goodness and
perfect (51:9)

I do not fear of the meaningless allegation (35:7)

The charges made by the others are not suit
to truth (Kovai 89)

The fame and defame would never happen
unless they are made to happen and made to
grow (Kovai 181)

Distributed the gold, poured from the intoxi-
cated mouth with imagination, spoiled us (Kovai 138)

I do not know any fault committed (47:3)

I am as pure as the worshipper of Thillai of
the Supreme Almighty (Kovai 289)

I do the holy services with pure heart (40:10)

The mothered Almighty takes my spotless services (10:12)

Today the letter came showing the anger
of the king with fish (symbol of Pandiyan) (Kovai 321)

The trouble had entered (32:1)

Here the companions of Manikkavasaghar shared the gold among themselves and returned to Madhurai. There Nandhi was restless at the disappearance of Sivan. Eventhough he was happy with the eternal devotees he was sad for not being with Sivan. He prayed Sivan to appear again. And Sivan appeared through a fire column with Uma. Siva made all the eternal devotees to enter into the fire column and declared Nandhi to stay back in the world and vanished. The eternal devotees started entering into the fire by worshipping the Supreme Being and Nandhi stood in tears with full of disappointment. He could not bear this blow of separation. He pleaded again & again to take back him. He made repeated prayers to end this body and call back. To

reduce the sufferings of Nandhi, Siva again appeared with Uma to abide in Perundhurai for ever. Siva, with the same form of the Andhanan under the Kurundha tree, planted the foot prints on the place where He appeared. (This is the sanctum sanctorum of Thirup Perundhurai temple or Avudaiyar Koil). He remained there for Nandhi to have and enjoy the vision of Supreme Almighty to his satisfaction. Sivan placed His foot prints on the head of Nandhi also and assured him that He would be with Nandhi every now and then. At that time the messenger sent by Pandiyan reached there with the letter.

You my Father existed through the huge fire
against my prayer for Your vision (29:4)

The rider of the brave bull! You gone to Your
golden space, came with Uma out of grace,
removed the darkness, and the glorious
devotees who had Your grace reached Your feet (5:53)

You declared (me) to stay here by safe guarding
this bad smelled, warmed nest (body) (5:56)

You and Your devotees on whom You poured
Your grace remained there by leaving me here (5:93)

All the other had reached I safe guard this
flesh (body) (5:38)

All the devotees had entered, submerged in
the large ocean of grace of nector and I am
tired by carrying this darkish body (32:3)

The entire Asaip Paththu Padhigam (25) and the hymns from 50-60 & 70-90 of Thiruchchadhaigham beautifully display the longing, tragedy and helplessness of Manikkavasaghar when the eternal devotees disappeared in the fire by leaving Manikkavasaghar alone in this world. The hymn from 60-70 of Thiruchchadhaigham describe the prayers and pleadings of Manikkavasaghar to Sivan for taking him also back by ending this body.

Nandhi (Manikkavasaghar) and Perundhurai Sivan

Showed the red flamed form, showed the

temple also, showed the form of Andhanan (20:8)

He, the holy God, out of grace came with Uma and ruled me in the form of vedas chanting Andhanan (10:14)

The holder of Uma in part, abided in our Thirupperundhurai (42:5)

The Bhanavan (Andhanan) abides in Thirupperundhurai (34:3)

He entered, abided in Perundhurai at night (34:4)

He granted the great feat of the Self to me this day to jump with joy and bliss (Kovai 293)

To have the nector within the body, You showed the red, great, flowered feet with the say "you see them" (42:5)

The God who placed the divine feet on my head (13:10)

He - The prime One came, showed and placed those flowry feet on my head as a great flower that could not be traced by Vishnu (Kovai 78)

He made the prints of His flowry feet on my head (11:7)

Placing the foot on my animal head (Kovai 338)

The great one! Out of grace showed Your feet with the say "see them" and granted me with grace "I will not leave" (44:2)

You granted "I will not be away" (Kovai 37)

He - the Flame would ever follow (49:7)

(Supreme Almighty is the one which is totally free from the feeling of 'I' and 'Mine' and all such other impurities. In Tamil the first person is stated without using 'I' which is not possible in English).

The messenger of Pandiyan approached Manikkavasaghar. Since Manikkavasaghar was unable to recognise the self and others, Siva who was in the form of Andhanan, received the message and gave reply that

the horses would reach Madhurai on Moolam day of Aavani month. i.e. few days. After the messenger left, Sivan asked Manikkavasaghar to leave for Madhurai and He Himself would bring the horses on Aavani Moolam. By saying this, the Siva Andhanan vanished.

This day a letter came.....with the anger of
the king (Kovai 327)

The trouble had entered (32:1)

My Father! You remove the trouble (4:101)

You the rare nector had removed my trouble (32:4)

From the speaking tongue to all cause of saying
are You (33:5)

The bright Flame that shadows the sun would
come on the horse and reach us (36:2)

You know what is needed and you give all
those needed (33:6)

I (Sivan) will reach you with the wealth asked
by your folk (Kovai 268)

You sent me away (35:6)

See! You, the rare to leave me had left me (6:32)

The moment Sivan vanished, Manikkavasaghar got back the lost memory of his human birth. Apart from the truth that he was the Nandhi of Sivan, he came to know the fact that he was a son of human parents in this world and the ruler of Thiruvadhavoor as well as army chief of Pandiyan kingdom. He came to know all that had happened from the moment he was stopped by an Andhanan on the way to the present moment of Sivam's disappearance after asking him to return to Madhurai.

What all the oceans entered in the eyes of Manikkavasaghar? Or all the thunder had fallen on him? Or all the cyclones attacked him? Who could describe the state of Manikkavasaghar than himself? For what and what not he felt bad, worried and blamed the self? For

carrying the dirty bad smelled human flesh by losing the divine life and service of Nandhi whose post was higher than all the celestial beings including the trinity Brahma, Vishnu and Rudra respectively the authority of creation, protection and destruction? Or for his kindless behaviour, denial and leaving away from the Supreme Almighty when He Himself came to pour the grace who was unable to be seen even by trinity and great sages inspite of severe penance for several years with the sole aim to have the vision of Sivam? Or for again to be with the same atheistic and immoral people?

He was restless even at the disappearance of Sivan. Then it was a great disappointment when he was left out alone in the world while all the eternal devotees reached Sivam. Now it is a big blow that he had to return to the same worldly life of war and politics. Above all he had to live in this world by drinking all these poisons. Being Nandhi he was unable to bear the separation of Sivam even for a moment and live in this world. At the same time he could not end this life because of the order of the same Supreme Almighty to live in this world. He was like an ant caught in the hollow of a burning bamboo from both the sides. Manikkavasaghar again and again pleaded Sivan to take him back. He expressed his inability to bear the separation and prayed to call back. If liberation (union with Sivam) is not possible because of the kindless behaviour and ignorance, atleast the death could be granted to put an end to this life in the world. Manikkavasaghar prayed for death. He suffered like a small fish in a big place where the deep water had dried up completely all of a sudden. He was like an uprooted tree. He pleaded again and again to kill him or take back him. When Manikkavasaghar did not get any response, he came to the conclusion that Sivan had rejected him, threw away him because of his protest and behaviour. He blamed the self for everything with all sorts of titles and labels.

The Padhighams Valaap Paththu (does not live), Seththilaap Paththu (cannot die), Adaikkalap Paththu (submission) Aasaip Paththu (Wish), Neeththal Vinnappam (request against rejection) and many tens (50-100) from Thiruchchadgham (sacred hundred) and so many other padhighams-almost half of the Thiruvagasgham sung till the liberation are based on the divine tragedy of Manikkavasaghar out of the separation of Sivan, which make even the hard stone also to melt

like a wax.

I never accuse You. Glory to the feet that rule me
I curse myself, glory and glory to my God
of celestial nation, end this life (5:70)

You offered the feet that I could not know, I
spoiled with no knowledge, nothing short from
You my owner! (50:2)

I rejected Your grace out of ignorance my Jem,
You left me because of that hatred, I spoke
little harsh (6:6)

When all the devotees gone to enter the
great Sivaburam, I and my false were left out (5:85)

Tell me. Would You leave me here in this world
to suffer? (5:98)

Ever existing God! Call me (5:99)

Show Your grace for me-the devotee to reach
and be with you (5:50)

You have seen I am withered, cannot live here
call me with grace (28:3)

Oh the liberator! I am tired, cannot stay here,
You made this life. Take back (25:6)

I cannot bear this body, do not know to get
away from this, I don't die, what I could do
to be well by being separated from you. Tell
me something to do (23:6)

Sivan of Thiruperundhurai! Order me to die (23:3)

The devotees who never separated from Your
thoughts got the eternal treasure under Your
feet and I do not know the path of praising You,
do not know You at all, I do not know the
wisdom of knowing You oh owner! I-the

devotee am Yours

(24:9)

Instead of consoling me by ignoring the
mistake of mine-the **innocent young one**,

You had left me

(6:37)

and so on. Manikkavasaghar described that Siva had used the technique of changing the stone into delicious fruit to make him His devotee (5:94) by giving blow after blow (41:3). Thiruvagasgham and Thirukovaiyar explained that Sivan's winning Manikkavasaghar was like peeling fibre from the stone (11:9, 13:9, 4:97) and flexing the hard stone into a delicious fruit (8:5). Sivan after having bent the Himalaya mountain into bow (*to finish the three flying castles*) and blocked the highly terrible force of Ganga river with the hair lock (*to save the earth from the destruction*) that tried to cross over Him, had made Manikkavasaghar also for Him with the grace of not allowing him to pass away from the divine service. (Kovai 214, 467). Manikkavasaghar described the entire episode as a divine drama of wisdom played by Sivan (5:95) to melt the heart of the people who had given up the path of spiritualism, ethics, moral values and turned into atheists and charecterless with no aim in life. Such a forceful way of taking Manikkavasaghar became the basic reason for Thiruvagasgham to be the bone melting, soul stirring, heart holding and tear pulling songs. There are two popular sayings about Thiruvagasgham on its nature of bliss and tragedy. For its blissful aspect Thiruvagasgham is known as Thiruvagasgha honey and Thiruvagasgha nector. And Thiruvagasgham is considered more spiritual and more sacred than Vedas. The Saint Sivapraghasar of Kaliyugam 49th century had said that chanting Thiruvagasgham and holding Manikkavasaghar in heart is enough for which Sivan Himself would offer the liberation. For its tragedy aspect there is a famous saying that the one who does not melt by Thiruvagasgham would not be molton (moved) by anything else. Even-though Manikkavasaghar felt great proud and bliss for the limitless grace shown by Parama Sivan on him every now and then, which was the basement of the blissful nature of Thiruvagasgham, he equally felt bad and sad for his harsh behaviour and words with Sivan during his very first meeting with Sivan under the Kurundha tree. He cursed himself for his behaviour with the beloved Supreme Almighty for

whom and what he had been facing the enmity of the entire society from the childhood. All the desires of Manikkavasaghar from the childhood was just to be the devotee of devotees (49:8, 5:82). Such an ascetic person who renounced the world for the sake of being a devotee, did not approach even after stopped by the sacred ash smeared bright Andhañan, had not showed any sort of respect or regard or love to them (5:91, 94, 32:8). The entire behaviour of Manikkavasaghar was totally against his nature which was definitely a drama played by Sivan-the cosmic Supreme Director (5:95), that deeply pierced the heart of Manikkavasaghar and made him restless and symbol of tragedy throughout his life. Manikkavasaghar says,

You ruled me by rectifying the mind with
great grace (32:9)

When the process of putting in right path
tortured and pierced like this, what is the life? (Kovai 272)

Eventhough there was nothing wrong in the refusal, arguement and annoyance of Manikkavasaghar as an army chief of Pandiyan kingdom and the ruler of Thiruvadhavoor with the Brahmin, Manikkavasaghar considered it as a himalayan crime as Nandhi and a devotee with the Supreme Almighty Parama Sivan. He simply could not forgive himself for this crime and cursed the self with harsh words and titles like doggy, devil, hard natured, stone hearted, wooden eyed, iron eared, liar, cheater, actor with no sincere love or true devotion to the Supreme Almighty but simply pretended like a devotee with false love. Apart from this sorrow, the unbearable separation from Sivan made Manikkavasaghar suffered like a fish out of water (6:26) and an ant caught inside the bamboo stick burning at both the sides (6:9). Hence the songs of Manikkavasaghar, with full of emotions and experience carrying the divine tragedy made Thiruvagasgham the bone melting, stone flexing, soul stirring hymns which turned the entire South into the land of devotion and Tamil literature into the ocean of spiritual, devotional and philosophical again with fine music. Saint Ramalinga Swamighal of Kaliyugam 50 had said regarding the impact of Thiruvagasgham on mass that even the animals and birds also would get interest in divine knowledge and spiritualism when they hear Thiruvagasgham, then what to talk about human beings? If anybody is not moved by

Thiruvasagham that person would be definitely worse than the animals with rotten head. The tragedy songs are mostly directly addressed to Parama Sivam while the blissful hymns are largely in female tone addressed to the women folk or the world in general or to beetle, parrot, etc. Regarding the blissful aspect of Thiruvasagham Ramalingar said that Thiruvasagham was sweeter than the mixture of all the sweets in the world like sugar, honey, sugarcane, nectar, milk, various fruits etc. and one gets real pleasure in reciting Thiruvasagham by mixing with it.

Manikkavasaghar in Uththara Kosa Mangai:-

Manikkavasaghar left Perundhurai with the decision of retiring from everything once the horses were supplied to Pandiyan. Manikkavasaghar worshipped Sivan of Thirupperundhurai temple (foot prints left by Sivan) and travelled to Madhurai. On the way he visited Uththara Kosa Mangai. In Uththara Kosa Mangai when he visited the temple, Siva appeared through Sivalingam as promised by Sivan in Thirupperundurai. Manikkavasaghar pleaded Parama Sivan to pour His grace once again on him as done earlier without caring the harsh words and deeds. The Neeththal Vinnappa Padhigham (requisition against being leftout) sung at Thiruvuththara Kosa Mangai has fifty hymns. The first twenty hymns which have direct call Oh! The King of Uththara Kosa Mangai! were sung at the vision of Sivan from the Sivalingam of the temple i.e. these twenty hymns were sung directly before the Supreme Almighty while the other thirty hymns were sung after the disappearance of Sivan within the Lingam and addressed generally to Sivam with no mention of Uththara Kosa Mangai. This Neeththal Vinnappam had maximum similes that express the tragedy out of the separation from Supreme Almighty and the helplessness of Manikkavasaghar in a very effective manner, with the regret and self cursing against the very first meeting with Sivan under the Kurundha tree.

Manikkavasaghar and Pandiyan:-

Manikkavasaghar reached Madhurai. Pandiyan accused Manikkavasaghar for staying back in Thirupperundhurai with the gold meant for the horses and misused it after asking his companions to return to Madhurai. Manikkavasaghar asserted that he knew neither the wealth

nor said anything to anybody. **Whatever the service done by him was always spotless, done with pure heart, and free from anysort of defame.** Manikkavasaghar explained everything that had happened in Thirupperundhurai. Eventhough the allegations made against him was totally baseless and false, since the responsibility of bringing horse was on him, the Supreme Almighty Himself would bring the horses. The horses would reach Madhurai on Moolam i.e. the very next day. Since he belonged to Parama Sivam alone, his services also for Sivan and devotees only. Hence he would resign from everything once the horses were supplied.

I do not fear of meaningless allegation (35:7)

I knew nothing, have not said anything,
the charge came and made by others do not
suit to the truth (Kovai 89)

**I do the divine services to the Female halfed
with pure heart** (40:10)

The mothered Supreme Almighty who takes
my spotless defectless services (10:2)

To tell how the God of Maghendhira mountain
who has endless glory, had ruled me (2:100-102)

He is my God, I am His servant. How this
happened **I tell how the God of universe
was seen** (5:9)

I speak out the excellence of the Supreme Being
that came on this earth with Uma and ruled me (11:6)

The Emperor of everybody came and made
me for Him we are neither the citizen of anybody
nor scared of anything, we have joined His
devotees, would do the same more and more (5:30)

Those would be our masters who realise the
grace of our Holy One of Perundhurai who had
descended on this earth and revealed the sacred
wisdom of Onkaram (43:1)

The Flame would come and reach on the horse (36:2)

Pandian and everybody laughed at Manikkavasaghar when they heard that Param Sivam who was rare to be seen even by the celestial Brahma, Vishnu and many sages who did penance for years with the sole purpose of having His vision, came to Manikkavasaghar- such a person who was not only leading wordly life among the atheists but also about to get married. Pandiyan made fun of Manikkavasaghar that he was telling all sorts of sweet and beautiful lies, and abused him as wicked.

The entire world laughed at the hearing of that
Sivam unable to be seen by Vishnu and Brahma
would come, melt and take our service (11:5)

For us to achieve the great liberation and
others to laugh He Himself took us (8:6)

You wicked with milk-honey producing
mouth speak all sorts of lies (7:5)

You came here with colourful lies (Kovai 386)

Manikkavasaghar again explained everything, the wonder, mystic event, the extra ordinary divine experience that Parama Sivam came to him, revealed out the divine form, showed the divine path of life by cutting down all the worldly relations, taking away far from the cruel profession and marriage. Manikkavasaghar again affirmed that he was totally innocent, as pure as the worshipper of Thillai. But Pandiyan with lack of ethics who was totally misguided by the others, cared neither to investigate the truth regarding the gold nor to wait even a single day to check the statement of Manikkavasaghar. He totally rejected all the truths spoken by Manikkavasaghar and was not ready to give even a single day for Manikkavasaghar to prove his side. He refused to realise the facts and ordered death sentence to Manikkavasaghar by violating the **valuable cultural and moral heritage** of Tamil kings of not killing even the pseudo devotees even in the battle field.¹

The Arpudhap Paththu (the ten poem of wonder), Adhisayap

1. *Kalingaththupparani* : 467-69.

Paththu (the ten poem of mystic) and Achchop Padhigam (the poem of exclamation) were the answers to Pandiyan when he made fun of Manikkavasaghar. These Padhighams elaborately explained how the Supreme Being Siva-the Father, Mother and God of all - the entire universe came to this earth to such a person who was leading worldly life among atheists and ethicless people of no goodness, and took away from both the past political and future married life to the life of divine which could not be had by anybody else. The hymns from 21 to 30 of Thiruchchadhaigham (5) and the entire Thiruththellenam (11) also describe how Sivan came and ruled Manikkavasaghar by cutting down everything from the world.

No wonder like this to hear. Sivan-the God of
 Lords (celestial beings), Father, Male, Female,
 Bisexual, Sky, Fire, (neutral) and Beyond
 everything, with kind ruled me by stirring internally,
 made me fearless, and devotee of devotees (5:29)

I tell the wonder (4:1)

I have experienced the mystic (2:6)

No one would get such a grace in such a way
 that granted to me (5:1)

See! He-the female, male and bisexual natured, and
 I have seen with the eyes. See! Nector that pours
 the grace, I have seen the greatness of compassion (3:57-6:0)

Ah! Ah! Sivan who is rare to Vishnu Brahma
 Indra and celestials forcibly ruled me on this
 earth with challenge (11: 7)

I scream Sivan and Sivan only by repeating all the
 features of the One who is rare to be known by the
 world, celestial, others, and the greatness of ruling
 me, then also see! You do not realise, do not
 realise at all (7: 5)

I do not know any fault committed (47:3)

I am as pure as the worshipper of Thillai

I swear on you

(Kovai 289)

I tell you the event

(Kovai 289)

Because of having no value for ethics and perfect path of life, and misguided by the others, Pandiyan ordered Manikkavasaghar to be stoned unto death. When the well wishers and relatives of Manikkavasaghar heard about the death penalty, they advised Manikkavasaghar to accept what ever he told was childish and praise Pandiyan with his rare excellent poems to save his life, posts, fame and relation with Pandiyan. Manikkavasaghar strongly rejected the suggestion and firmly declared that he could never ignore the greatness of the grace and existence of Paraman (*Supreme One*) to him as nothing or small one. He could not praise anybody else than the Supreme Almighty. Even if he had to go to hell, he would be there with the grace of Parama Sivan and never think of anybody else even if he got the posts and lives of various Lords Indra, Brahma and Vishnu. Even if his entire family was destructed he would not be with anybody else than the devotees of Sivan. Manikkavasaghar explained to his relatives not to worry for him because it was impossible for anybody to kill him since he was liberated from death and birth at the very moment he had the vision of Parama Sivan. When the relatives went helpless, Pandiyan's order was carried out. Manikkavasaghar was tied up in the open place near Vaigai river for the public also to throw stone on him to death.

I do not fear of the truthless allegations and

I do not fear of the death first of all

(35:7)

I am not scared of the anger of the death authority

(35:10)

I do not fear even the mountain rolls down

(35:6)

There not to pick up the stone

(Kovai 387)

The entire Thiruppulambal (39) and Uyirunnip paththu (34) pad-highams have the response of Manikkavasaghar to the advice given to him to praise Pandiyan and keep up the relation with him. Apart from this, there are many hymns that speak out the firm stand of Manikkavasaghar.

The rare Supreme One came on this earth
in the form of Supreme Teacher and graced
me; not neglecting or discarding this greatness
as small or cheap (4:75-77)

Do I worship other? Praise other? Think as my
succour? (28:10)

I would not praise anything else than your
flowry feet (39:1)

I would not accept the life of Indra, Vishnu
Brahma, even if my family is destroyed I would
not be with others than your devotees, even if I go
to hell, with Your grace, Supreme Almighty
I will be there Oh! The Best One! I will not
think of anybody else (5:2)

I do not need the fame, wealth, earth and
celestial. Do not need the birth and death.
I would not be with those who do not need
Sivam. I have got the feet of the Almighty
of Thirupperundhurai. I would not be away from
them and not let them to be away from me (34:7)

I do not afraid of death (35:5)

Because of this true and strong devotion of Manikkavasaghar, Acharya Sundarar had mentioned the then nameless Manikkavasaghar as 'Poyyādimai Illadha Pulavar' i.e. the poet who has no false devotion,¹ while Pattinathar referred to him as Thirundhiya Anbil Perundhurai Pillai.² In the chapter of Poyyadimai Illadha Pulavar, poet Sekkilar glorified the strong devotion of Manikkavasaghar of not praising or singing anybody else than Supreme Almighty Sivan at any cost. Sekkilar beautifully describes as

The great poet with the true devotion of standing fast in the divine service of not opening the mouth to utter words on other than the glorious Sivan. For whom it is possible

1. *Thiruththondaththoghai* 7, 2. *Thirumurai* 11:28:31.

to know and speak his greatness?

The use of having the true sense and good education is to be the devotee of Sivan only. With this determination **the one who remained boldly devoted to Sivan only, became more famous by being referred to as Poyyadimai Illadha Pulavar.**

By having the pair of feet of such a person on the head I

By endorsing the path adopted by Manikkavasaghar, Thiruvalluvar also asks what is the use of education if does not worship the fine feet of He-the Supreme Teacher (Valarivan- i.e. Dhakshina Moorthy).¹

Manikkavasaghar and Sivan near Vaighai:-

When the gathering started throwing stone on Manikkavasaghar, there was a heavy rain with fearful thundering and lightening. All left Manikkavasaghar and ran away. The Vaighai river was overflowed. The banks of the river were broken down and the terrible flood entered into Madhurai city which was already flooded with rain water. Manikkavasaghar who cared neither the rain nor the flood, saw the dangerous flood entering the city which could destroy and drown the entire city, lives and properties. He worshipped Sokkanadhar (Siva of Madhurai temple) and controlled the dangerous flood. The flood gone back and remained within the river banks. The rain also stopped. Pandiyan eventhough did not know how the terrible flood was controlled in no time, felt happy and tried to construct the broken banks with no delay on the same day. So he ordered that each and every house in the city should take part in the work. As per the order the banks were measured and allotted to every house to carry out the construction. Thus both the officials and the public were busy in the bank construction and remained away from Manikkavasaghar. Parama Sivan appeared before Manikkavasaghar as already asserted by Him to be with him every now and then. Sivan revealed out His divine form to Manikkavasaghar and took the form of a labourer suitable to be there. Manikkavasaghar was much moved by the limitless grace of Sivan. At the same time he felt bad for being in this world at the cost of the divine life and service

1. *Thirukkural-2.*

of Nandhi with Sivan (33). In Madhurai there was a poor old lonely woman devotee who was running her life by selling pittu (*a dish made out of rice flour*). She could neither work by herself nor had anybody to work for her. While she was looking for a labourer, the Siva labourer offered to work for her against the pittu itself as the payment. The old woman was very happy thinking that Sokkanadhar had sent some one who was so kindful to her without knowing that the labourer Himself was Sokkanadhar. Manikkavasaghar had not mentioned the name of this old woman devotee. Hence her name is unknown to the world. Perumbatrap Puliyoor Nambi, author of the old Thiruvilaiyadal epic named her as 'Semmanachchelvi' and Paranjodhi munivar, the author of the latest Thiruvilaiyadal epic called her as 'Vandhi'. Siva started the construction work as the man of the lady pittu seller. In the evening Pandiyan himself came to check the construction. When it was getting dark everybody had completed their share and returned home. But the portion of pittu seller remained incomplete and Siva labourer remained there. When Pandiyan noticed the incomplete bank he got annoyed. With full of anger and irritation he had beaten up the Siva labourer with a stick till his hand got tired and anger cool down. Siva labourer with full of wound all over the body, quietly completed the work perfectly. Pandiyan after having satisfied with the construction, ordered that Mankikkavasaghar to be thrown into forest to become food for the animals.

I do not scare of thunder with clouds (35:9)

Countless divine power had come to me (49:5)

Revealed out the real form and the nature of
becoming a suitable one by taking the
needed form (2:66-67)

Oh! The eyed on fore head! I have seen the pair
of feet with full of joy in the eyes. I, instead of
thinking them day and night, would think of
giving up the body on this earth and enter
Your feet? It is not a fair devotion (33:9)

I cry by doing the welfare, You took my service
by showing out Your divine form. Oh the owner!

You made me suffer without granting me the
great post Oh the Glorious One, Ancient One,
Handsome One, Vedic One and the King! (33:10)

There for a woman devotee carried the sand (2:46-47)

The Great Mad of Perundhurai (Sivan) had
carried sand against the pittu (30:2)

The eye bearing fore headed Almighty took
fare and carried the sand of Madhurai, **severely
beaten up by that king**, the golden body that
beared the wound (8:8)

The rider of the bull, on this earth in Madhurai
had eaten the pittu food and taken the service of
Pandiyan through wound out of stick (13:16)

The mode of pouring grace there for a woman
devotee by carrying the sand in a **perfect manner** (2:46-47)

This Thiruvilaiyadal of Sivan is known as 'Mann Sumandha Thiruvilaiyadal' (divine play of carrying sand). The day on which Sivan came as a labourer and carried sand against pittu is celebrated as a festival known as 'Pittuththiruvila' (the festival of pittu). People do the service to the Almighty through the construction of temples, flowers, leaves, food, fruits, milk, sandal, lamp, etc. as offerings and prayers. But Pandiyan offered wounds to the Almighty by stick. Hence Manikkavasaghar described that Sivan took the service of Pandiyan through wound with stick.

Sivan not only does the creation, protection and destruction of the worlds for the welfare of the souls but also does graceful acts for the sake of individual souls as the result of their virtue or good deeds, apart from the concealation of the Self, and granting liberation for the souls in general. Sivan does all these five fold acts namely creation, protection, destruction, concealation and liberation for the welfare of the souls that take birth from the grass to the celestial beings, with nothing in return. Hence Sivan is popularly called as 'PITHTHAN' (MAD) in good sense out of much love and affection. Manikkavasaghar addressed Siva as 'PERUMBITHTHAN' (great mad) because of the

grace shown on him as well as for the pittu seller. In one of the hymns Mankikkavasaghar asks,

You gave the Self and took me Sankara! Who
is smart? I got the endless bliss (by having you)
what you got out of me? (nothing) (22:10)

Sivan gave the Self to Manikkavasaghar and took Manikkavasaghar for the Self. Through this exchange done by Sivan, Manikkavasaghar got eternal bliss and Sivan got nothing. so the gainer Manikkavasaghar was clever. Because of such limitless grace shown by Sivan on souls by always putting them in gain and bliss with no return, Sivan is termed as PITHTHAN. This is just a drop of Thiruvasagha honey.

Manikkavasaghar and Sivan in the forest:-

As per the order of Pandiyan, Manikkavasaghar was tied up in the forest. Sivan appeared before Manikkavasaghar. He remained there in the form of a hunter throughout the night. Manikkavasaghar again prayed Sivan to end this body to be in union with Him (32). Sivan turned all the jackles in the forest into beautiful high quality horses. Siva took the form of a horse rider. He disappeared in the morning when the men of Pandiyan came there. When they saw Manikkavasaghar alive, they took him to the king.

I do not fear of the uncontrolled elephant and
the fire eyed tiger (35:9)

I do not fear of dangerous snake (35:1)

Friend! hail. Companion! hail. Life! hail.
My Saviour! hail (4:120-21)

In the night, having Your grace stood
on me..... (Kovai 159)

After having seen, while they drink the
ocean of bliss I-the devotee am here sad with
increased problems, is it fair? (32:7)

With Your grace would I also achieve the
ancient ocean of Supreme bliss by cutting

down of soul, body, I and all (32:5)

The One rare to be known by Vishnu and
Brahma did the goodness of making the
jackles into horses (2:35-36)

The great grace of changing all the jackles
into high horses (38:1)

The God of Perundhurai! You made the event
of changing the jackle into horse and horse
in this world (50:7)

The good horse like perfect gold and ruby (18:6)

The policy of becoming a horse rider (2:45)

After becoming the hunter, disappeared in the
forest with the needed form (2:64-65)

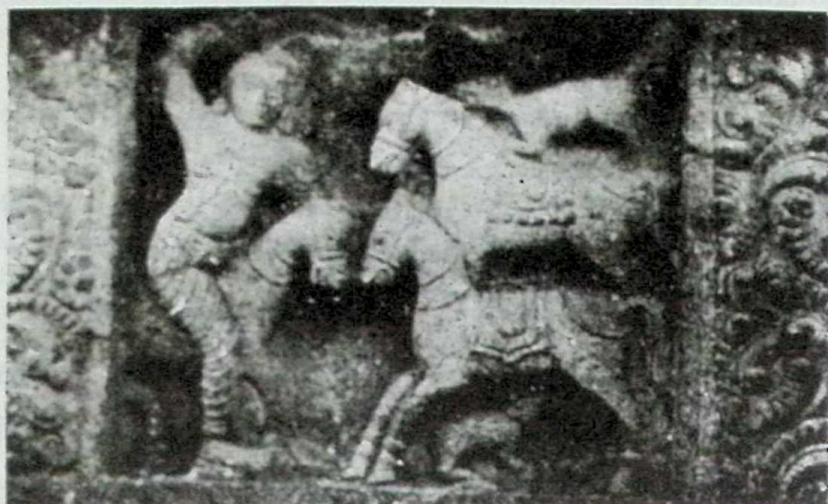
When Pandiyan saw Manikkavasaghar alive, he ordered to cut down the head of Manikkavasaghar. When the order was carried out, Sivan came as a warrior with bow and arrow. Sword, spear, arrow and all such weapons were used to kill Manikkavasaghar. But everything was defeated. When Pandiyan heard about the lonely warrior who was defeating everybody, came himself to kill Manikkavasaghar. He also fought and faced defeat. Pandiyan felt shame and disappointed for all his futile attempts to kill Manikkavasaghar. When he remained helpless before the single warrior, Sivan sent the jackles turned in to horses towards the palace with eternal devotees as the horse riders. When Pandiyan saw the horses coming, he appologised to Manikkavasaghar and took with him to receive the horses. Sivan as a horse rider on a beautiful horse led the group.

I do not fear of the firey sword (35:6)

I do not fear of the terrible fleshed spear (35:3)

I do not scare of bentless arrow, not scare of
Kootruvan (death authority) (35:10)

The God of Southern Perundhurai, the true
Body guard (42:1)



Nari Pariyakkiya Thiruvilaiyadal
Sivan as a horse rider with jackals turned into horses



Mann sumandha Thiruvilaiyadal
Sivan as a labourer beaten up by the Pandiyan

The warrior of Southern Perundhurai (42:2)

The single, skilled warrior who came against
Meenavan (Pandiyan) and held the rare soul (36:1)

In the form of the warrior, showed various
techniques with a strong bow (2:81-82)

Hail the warrior who prevented the danger (3:97)

By being in the great fine Madhurai city the
policy of becoming a horse rider (2:44-45)

He-the One of Perundhurai entered the
Madhurai city on the horse (3:20)

He Himself came on Kudanadu¹ (Pandiyan
kingdom) with the excellent horse group (2:27-28)

The Perundhurai God came on the royal horse (8:20)

Thus Sivan came to Manikkavasaghar everyday and everytime to
guard and to be with him.

He everyday ruled me so as the evil not to
come near me (19:9)

Hail He who drew me towards Him and graced
me. Hail He who whipped out the great sufferings
that surround (3:99-100)

He-the clear wisdom to be known, who came
in various forms in this changing world (1:81:82)

The glorious He of Perundhurai, the Brightness,
with kind had removed the darkness; always
cut down the continuous sufferings and spreaded
the bliss (47:11)

Pandiyan went with Manikkavasaghar to see the horses. Sivan as a

1. *Kudanadu means Seranadu (Agham 91) or Sera kingdom (Keralam and Karnatakam). At the time of Manikkavasaghar Seranadu, Solanadu everything was under Pandiyan empire. So Madhurai-the capital of Pandiyanadu was referred to as Kudanadu.*

horse rider rode the horse toward Manikkavasaghar. Pandiyan was much pleased by the beauty and quality of the horses. He offered golds to the Parama Siva horse rider for the excellent horses. The horse rider rejected the golds and declared that he had brought the horses for the sake of Manikkavasaghar only and he was the one who had come as the labourer, hunter, warrior and finally as a horse rider to guard and be with **Manikkavasaghar who was tortured and punished unnecessarily for the crime done by the others**. Thus after making Pandiyan and the entire Madhurai city to know the truth, Parama Sivan disappeared after asking Manikkavasaghar to come over to Thillai. **When Pandiyan took charge of the horses, the horses also vanished on the same spot.**

The entire Thiruppandip Padhigham (36) and Annaip Paththu (17) describe how the Supreme Almighty came on a beautiful horse as a very handsome horse rider and put everybody in limitless happiness and submerged the entire Madhurai city in the ocean of endless bliss. Apart from these two padhigham there are many other verses also that explain the divine episode.

Sivan who could not be seen by Trinity¹,
thirty three² and other celestials, by being
on the horse, the great feet that descended
on this earth (47:9)

Sadaiyan (Sivan)-the rider of the jumping horse (18:8)

The doner who **came on the horse that gives
the flood of great honey** (48:2)

He who comes on the good horse like the
print of pure gold and ruby (18:6)

The rider of the beautiful horse (8:9)

He rides the great horse (19:6)

1. *Brahma, Vishnu and Rudra respectively the authorities of creation, Preservation and destruction.* 2. *Twelve suns, eleven Rudras, eight Vasus and two Ashwini Kumars-33. This is always mis-interpreted as 33 crore by non-Indian or thoughtless Russianised and westernised writers.*

The style of riding on the horse of the One
who could not be described by Brahma and
Vishnu (2:115-116)

The beautiful divine feet to rule me with
grace, supplied the fine horse to Pandiyan
by not receiving the gold, while I stand by
His-my Lord's grace (2:37-41)

The ancient God of Perundhurai came on
the dancing horse for the welfare of us-the
devotees (43:4)

**He spoke out like this for the city to know
and put me with good** (15:4)

He graced on and ruled me for not to be
demoralised (2:102,109)

He left me here by asking me to come over
to the hall of virtue emboided Thillai¹ (2:127-129)

The moment the other took over the charge,
the magic forest horse had gone into nothing (36:7)

The Moolam day of Aavani month (Aug.-Sep.) on which the horses came to Madhurai is celebrated as Aavani Moolath thiruvila. The street where the horses came is known as Aavani Moolath thiruveedhi (the holy street of Aavani Moolam). Sivan who came as the horse rider is known as Parimel Alaghan (the handsome on the horse), Pariyavan (the holder of horse), Parippaghan (the rider of the horse) in classical terms and as Kudhiraichchami in spoken form (God of horse). The forest where the foxes were turned into horses had become residential area and known as Narikkudi i.e. the colony of jackles. Thus this Nari Pariyaakkiya Thiruvilaiyadal (transforming the foxes into horses) and bringing them to Madhurai is the most famous Thiruvilaiyadal of all the sixty four.

After the vanishment of the horses, there appeared a fire column. As already instructed by Sivan, Manikkavasagar asked those devotees

1. *Sidhambaram - Golden temple of Nataraja.*

to enter into the fire who wished to have liberation to be in union with the Supreme Almighty. The entire city felt happy, joy and divinity by the sacred presence of Supreme Almighty and Its limitless grace. Thus the horse rider puts the entire Madhurai in the flood of bliss. Pandiyan fell at the feet of Manikkavasaghar and appologised for the ill treatment. He felt proud of having the company of such a divine, great pious person who made the entire Pandiyan kingdom holy and divine. He admired Manikkavasaghar and constructed the Kurundha tree temple in Perundhurai into a proper temple with compounds, halls, towers, etc. and made arrangements for regular worships and festivals with chariots.

The entire two Padhigams namely Thiruppadip Padhigam and Annaip Paththu describe the feature and the grace of horse rider and how he puts the entire Madhurai in the ocean of bliss, joy and divinity, with the grant of liberation.

The Pandiyanar (Madhurai Sivan) came on the horse for the world to have the bliss, with a blissfull form held the heart of devotees, you people with the heart of swimming and bathing in the flood of bliss go and worship the pouring feet in supreme bliss (36:3)

Go and join the red feet of Thennavan (Dakshinamoorthy), the great Doner donates the rare glorious grace of the Self to cut down the enemy-the birth and death (36:7)

The God of Pandiyan kingdom donating the prime real treasure to His devotees come on hurry up! (36:5)

Left here by asking me to come over to the virtue emboided hall of Thillai that day the devotees who got the grace had gone with for oneness in union, and those who had not come to achieve this fell into the fire; fainted; fell on the ground and screamed; entered into the ocean and reached the feet of Almighty by chanting His name; and remained anguish and longing by chanting the

grace of Supreme Dancer, player (2:127-139)

This is how the Pandiyanar (Sivan) grants
the liberation (36:6)

The One came on the horse graced the eternal
bliss for cutting down all the bonds (8:3)

The Perundhurai Sivan of Pandiyan, surrounded
by strong compounds (8:6)

The Perundhurai God with temple chariot
running streets (13:18)

Thiruperundhurai temple :-

This temple as well as the city is now popularly known as Aavudaiyar Koil. This Siva temple totally differs from all the other Siva temples in the world. Since Parameswaran with Sakti directly made out the existence against the prayers of Manikkavasaghar, there is no Sivalingam or any other form in the Sanctum sanctorum of this temple and no idol for sakti. Since Sivan is formless here, all the worships and festivals are done to Manikkavasaghar only. Since Manikkavasaghar himself is Nandhi, there is no Nandhi also in Aavudaiyar Koil. Hence no Kodimaram (the flag post) and bali peedam (stage of offerings). Apart from the sanctum sanctorum of the formless Parameswaran and the sanctum of Guru Manikkavasaghar, Pandiyan had constructed another sanctum also showing the Kurundha tree event both Dakshina Moorthy and Manikkavasaghar under Kurundham. This temple is a nice sample for fine art and minute technology of great architecture. The marvellous structure of this temple is that the sunlight falls on the sanctum sanctorum of the formless Parameswaran from sunrise to sunset inspite of having the sanctum sanctorum interior to three sutrus (carridors with halls and pillars full of sculptures). Manikkavasaghar had referred to the name of Thirupperundhurai Sivan as Devadevan (Lord of Lords or celestial to celestial). This name is replaced by Aa Udaiyar i.e. owner of the soul. The name of Thirupperundhurai is also changed as 'Aa Udaiyar Koil' - the very name of the temple. In Thiruvasagham Manikkavasaghar very often referred to Sivan as Udaiyan. So Sivan of Thirupperundhurai who directly appeared to

be there for the sake of Manikkavasaghar is very correctly known by the same name Aa Udaiyar, and Thirupperundhurai as Aavudaiyar Koil. In Sanskrit Aavudaiyar is known as Athma Natha (God of soul).

From the Brahmin under the Kurundha tree in Perundhurai to the Horse rider on Madhurai street, the various bodies of Parameswaran were not like the bodies of souls got out of birth made up of sense organs with flesh, blood, bone, nerve so on, but totally free from all such. Sivam had only the shape of human because Supreme Being always remains Supreme Being only (Sadha Sivam) with no change. Sivam exists in the form of everything (Sarvam Sivam) like a wood or plastic is shaped into human, animal, bird, flower etc. Sivam is everything but everything is not Sivam like the human, animal, bird, plant, flower etc are not wood or plastic. Sivam takes various forms or bodies out of grace with no impurities of feeling, flesh, blood etc. Manikkavasaghar says

The pure body, the shining Flame which is
free from all the three impurities (2:111-112)

Manikkavasaghar refers to the Sadha Sivam, as well as Sarvam Sivam nature of Supreme Almighty as

You the concealing form as the entire **sky, water, earth, fire, air and none of them!** Today I am in total bliss by having seen You with the eyes (22:6)

You the clever of being well as **all the souls as well as remain none of them.** Constantly I have caught hold you firmly now where You could exist? (37:8)

Sivagyana Siddhiyar describes

Whatever the Lord you may worship but it is woman-halfed only who comes in the form of that Lord as those Lords take birth, face sufferings, do the deeds for future births and die. Hence-**the One who has no such things**, knows the worship and pours the grace.

The Tamil word Kadavul which refers to the Supreme Almighty itself reveals out the nature of Supreme Almighty with the meaning 'Beyond

within'. This word Kadavul has no equalent word in any language, even in Sanskrit. The Tamil word Kadavul expresses the highly advanced philosophy and wisdom of Tamils thousands of years ago, as old as the origin of Tamil language.

Not only the word Kadavul (beyond within), but the very classification of the Tamil alphabets itself also reveals out the much older and well developed deep philosophical wisdom of Southern land as the vowels are known as Uyir (soul) and consonants are Mei (body). Not only the language and linguistic but **all the fields are based on and explained through religion and philosophy only in the spiritual land of Bharatham**. The word 'andam' that refers to the world itself reveals out the round shape of the world also automatically, which is now claimed as the scientific discovery in western countries. For the people of one name and one book based male made religions like Buddhism, Jainism, Judaism, Christianity, Islam and Sikhism, religion is totally a separate field even to their own followers that has nothing to do with the personal or public life. But Hinduism automatically covers all the fields, remains base and centre for all the fields related to everybody-the music, dance, sports, art, culture, ecology, history, health, cleanliness, decoration, creative science, biology, technology, charity, social service, geography, patriotism, astrology, astronomy, psychology (*unfortunately with lack of thinking interpreted by westerners and westernized, Russianised people as superstition*) literature etc. by taking all the living and non-living through the different mode of worship to Parameswaran with various names and various forms. A daily routine life of a Hindu automatically covers all the fields and all the goodness from getting early in the morning to lit the lamp at pooja room after cleaning and decorating the front and back of the house with kolam, sun worship and feeding the cows & crows, to go to bed after feeding the beggers and dogs in the night. While Buddhism to Sikhism are born and brought up on anti- something with the policy of separation, **the originless Hinduism always stands on pro-something and never anti-anything with the policy of unity and integration**. If such Natural Hinduism based on the worship of Supreme Being by covering all the others is termed as religion, the Buddhism, Jainism, Christianity, Judaism, Islam and Sikhism are not

at all religions. If these male based set ups are called as religions definitely Hinduism is not a religion. By realising the great differences between the natural Hinduism and other organisations, the late Indian president and great philosopher Dr. S. Radha Krishnan had very correctly pointed out that **Hinduism which has everything & everybody within it, is not a religion but a way of life.**

While it is out of imagination for all the male made set up to worship or venerate anything other than the prescribed one name and one book, Hinduism that worships Parameswaran with hundreds and lakhs of names and forms, has no difficulties in adding more names like Jesunath or Jeseswaran (God of Jesus), Nabinath or Nabeeswaran (God of Nabi) as Ramanath or Rameswaran (God of Rama) which is a true fact also as both the places **Macca and Madhina** visited by Nabi were the famous temples of Sivan known as **Macceeswaram and Madheeswaram** respectively referred to in the holy hymns of Thevaram by Acharya Appar¹, and before the birth of christianity after Christ, the Christians were the devotees of Sivan and Hindus only. Manikkavasaghar himself says

**Sivan the Owner of Southern land; The God
of all the countries**

(4:164-65)

with reference to **many Sivan temples in Kuwait** (4:188).

Manikkavasaghar in Thiruvadhavoor:-

From Madhurai Manikkavasaghar went to Thiruvadhavoor to take leave from his parents. When he visited the Thiruvadhavoor temple, he had the vision and anklet sound of Ambalavanan (Nataraja).

The dignity of showing the anklet sound of the
feet by coming in Vadhavoor with full of grace

(2:52-53)

Manikkavasaghar's family members expressed their wish to go along with Manikkavasaghar. They donated all their properties and belongings to the poor, needed and for divine services. Sivan in the form of a devotee entered into the house of Manikkavasaghar. Manikkavasaghar welcomed the devotee and did the services. At the end when

1. *Thevaram* 6: Podhu 31:8.

Manikkavasaghar's family was giving send off to the devotee, Sivan revealed out the divine form and vanished. With full of Joy and divine bliss the family travelled to Thirupperundhurai.

They-devotees have come by disconnecting
their bonds (20:6)

Mother is happier than me my father also
came and stood by Your words. The entire
relatives already submitted to You (Kovai 135)

He came as the cleverer one, entered our
home ruled us and took our service (42:4)

Our God took our services (42:3)

Honey! You give the joy by being in our-
the traditional devotees' eyes (20:9)

Rare to be known for everybody, came to us easily (20:3)

This is His divine form, he is He, to get like this
our God ruled us by coming here gracefully (20:7)

The traditional devotees hailed. See! The red One
like fire! the sacred ash smeared One!.....God!
In Your divine game of grace we enjoyed all
the welfares through all the means (7:11)

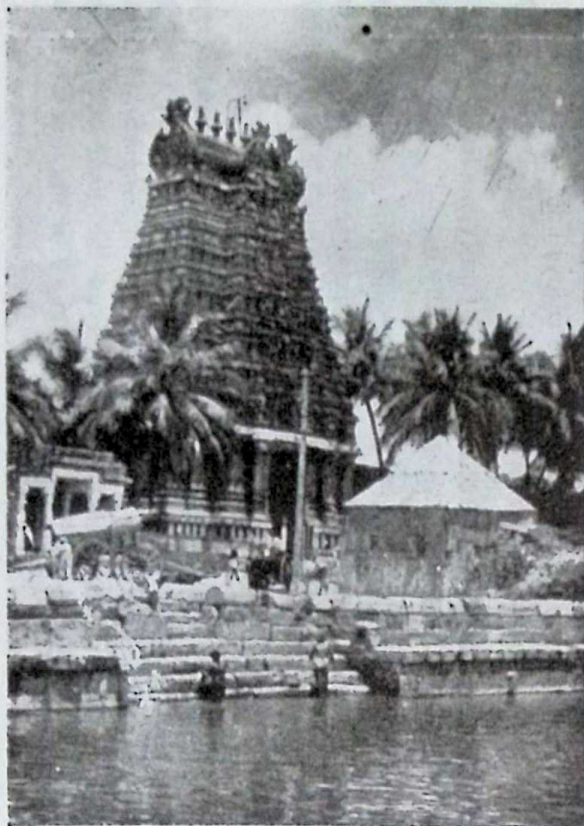
You the Medicine! Ruled my entire family, made
hailed by cutting down all the worldly life (37:1)

In Thiruvadhavoor Sivan temple there is a separate sanctum for Manikkavasaghar. And a temple for Manikkavasaghar is constructed at the residential place of Manikkavasaghar, near Thiruvadhavoor temple.

Manikkavasaghar in Thiruvuththara Kosa Mangai:-

On the way Manikkavasaghar's family visted Uththra Kosa Mangai. In the sanctum sanctorum Sivan appeared through fire as Lingorpava moorthy (Sivan through the fire pillar i.e. Jyotir Lingam). In Uththara Kosa Mangai Manikkavasaghar rendered the Padhigham 'Thirup Ponnoosal'. i.e. to sing the grace and glory of Parama Sivan while

Thiruvadhavoor temple and sacred tank.



Manikkavasaghar temple in Thiruvadhavoor.



playing the swing. Then Manikkavasaghar's family reached Thirupperundhurai.

The unique form of moving flame in
Uththara Kosa Mangai existed with grace (16:9)

The nature of showing the form of wisdom
by being in Uththara Kosa Mangai (2:48-49)

The King of Uththara Kosa Mangai, like sweet
honey, clear nector producing, stands and melts (16:2)

Manikkavasaghar in Thirupperundhurai:-

When Manikkavasaghar's family reached Thirupperundhurai, Manikkavasaghar rendered Sennippaththu Padhigham (42) describing that their heads would always be at the feet of Sivan. When Manikkavasaghar sang the Thiruppalli Eluchchi Padhigham (requesting Parama Sivan to arise) Sivan appeared in the fire form and granted liberation to Manikkavasaghar's family. After the family members gone into the fire and disappeared Manikkavasaghar spent couple of days in Thirupperundhurai by singing and worshipping. Then he travelled to Thillai by visiting several places on the way.

Getting close to Perundhurai to get rid off
our troubles (48:5)

Oh! The vanished form! By seeing you nicely
today I rejoice (22:6)

The formless One! The form appeared as Flame! (22:9)

Under the flame of His great grace He absorbed
all of my family members without missing
even a single (3:160-61)

By gracing the limitless bliss You ruled my entire
family by cutting down the root of birth and life on
this earth, made them blissful for ever (37:6)

Thiruvarththai (43), Pandaya Nanmarai (48) and Thiruththasangam (19) are the Padhighams sung in Thirupperundhurai. Thiruvarththai was the last Padhigham sung in Thirupperundhurai which declares that

who ever knows the greatness, glory and gracefull acts of Sivan from time immemorial, would be the master of Manikkavasaghar.

Manikkavasaghar in other places:-

On the way to Thillai, Manikkavasaghar visited the temples in Thiruvudai Marudhoor, Thiru Eengoimalai, Kanjiburam, Thirukkaluk Kundram, Thiruvannamalai, Seerghali etc. As usual Manikkavasaghar got the vision of Sivan in all the places in various forms. At the vision of Sivan in Thiruvudai Marudhoor temple Manikkavasaghar praised the limitless grace of Sivan shown to him every now and then (Thiruvesaravu Padhigham) (38). In Kanjiburam Sivan appeared as Thiripurari with bow and arrow in the hands who burnt down the three flying castles made up of gold, silver and iron, and liberated the three demons and put two of them as the gate keepers and the third as the Kadam Player (an instrument like a pot) for the cosmic dance.¹ Manikkavasaghar at the vision of Thiripurari rendered the Padhigham Thiruvundhiyar (14). This Padhigham of Kanjiburam describes the greatness and divine nature of the Supreme Almighty who burnt down the castles with no weapon but by just a spark out of smile; and the destructive results of the celestial beings with Daksha for taking part and performing sinful atheistic yagam done with full of hatred towards Parama Sivam.

The Mother God! Who abides in Idai Marudhu
Made me to drink the grace and submerge in Your
Supreme ocean of grace (38:9)

The nature of placing that holy feet by being
here in Idai Marudhu (2:75-76)

Showing that beauty in Eengoimalai (2:84)

In Kalukkundram showed the divine form
that could not be seen (entire 30)

Showed out in Seerghali (2:88)

Have not seen two arrows in the hands of
Eghambar², for three castles just a single,

1. *Thiruvasagham 14:1, Tevaram 7 : Thiruppungoor :8.*

2. *Sivam of Kanjiburam Eghambareswarar temple.*

that single also too excess

(14:2)

Manikkavasaghar in Thiruvannamalai:-

Manikkavasaghar got the vision of the Supreme Almighty without failure in all the places wherever he visited except in Thiruvannamalai. Parama Sivan played a game for the sake of Manikkavasaghar to be with him for some time. So when Manikkavasaghar visited the Annamalai temple He had not revealed out the Self from the Sivalingam. Manikkavasaghar felt bad, ran around the entire temple complex in and out and restless for the vision of Sivan. He cursed himself for not getting the vision of Sivan (ten hymns of Thiruchchadhagam form 40 to 50). He prayed Sivan to make His existence (Ennap Padhigham (44)). He called out Sivan of Perundhurai under Kurundha tree to appear (Arutpaththu (29)). Then Sivan appeared on the way of mountain circumbulation.

Is that grace also false that You - the great One
showed the feet by saying "see them"
and granted I will not leave

(44:2)

I am unable to see You even after crying and
searching everywhere

(29:2)

I would search and search, think of the feet
of Sivan, wither in separation

(8:17)

When You conceal Yourself, might have thought
like this, nothing is to be done by the vision

(Kovai 277)

I could never bear this being away from You

(44:2)

The One! Who was under the flowry Kurundha
tree in Perundhurai, show Your grace when I -
the devotee call you with affection

(entire 29)

The God of Annamalai! The ocean of nector
for the eyes

(2:149- 150)

Annamalaiyan.....stood for the eyes to taste
the nector

(7:18)

In Thiruvannamalai a temple is constructed where Sivan made His

appearance to Manikkavasahar and is known as Ani Annamalai i.e. beautiful non-reachable mountain, which became famous and remain the main temple of Thiruvannamalai while the old temple of Thiruvannamalai is known as Adi Annamalai i.e. bottom of non-reachable mountain, and Sivan as Aadhi Annamalaiyar (Old Annamalaiyar). Guru Thirunavukkarasar had referred to both the temples in his Thevara hymns on Thiruvannamalai.¹ And there is a temple for Manikkavasaghar also near Ani Annamalai temple.

When Sivan appeared before Manikkavasaghar at Annamalai Sivan asked Manikkavasaghar to go as an envoy to Uma. Manikkavasaghar approached Uma and praised the glory, greatness, grace and divinity of the Supreme Almighty Parama Sivam who is beyond everything, with everything and being everything with form, without form, and formless form, male, female, bisexual, neutral and none.² Uma was pleased and blessed Manikkavasaghar. Then Sivan entered the temple with Manikkavasaghar.

The day that Manikkavasaghar went as an envoy between Sivan and Uma is celebrated as a festival known as Thiruvoodal Thiruvila i.e. the festival of divine separation, which falls on the day next to Pongal. The street on which Manikkavasaghar walked for the sake of Sivan and Uma is known as Thiruvoodal theru.

The grace of Uma poured on us-the devotees of
our God who does not separate Her from the Self (7:16)

She ruled us (7:10)

Siva's remaining out of the temple and the union of Uma with the Self against the praising of Manikkavasaghar was referred to in Thevaram by Thirunavukkarasar as

The One who stands with songs for offerings³ had gone out.

At the praising of that spotless auspicious Vasaghar the

-
1. Annamalai 4:1, 5:2, 5:3. 2. Thiruvammanai (addressing divine mother).
 3. Annamalai 5:3:4. On the day of festivals and other occasions, during the street cirucumbulation with music & song, the God stops in front of the houses for the devotees to do the offerings & worships.

pleased maid and the Self became one. See! He-the Ved-
hiyan in Visaya Mangai with sacred grass and manuscript in
the hand.¹

Manikkavasaghar in Thillai:-

Manikkavasaghar entered Thillai city with full of hope that the time for union with Parameswara had come. He delivered the Kulapaththu Padhigham (40) and entered into Nataraja temple. As usual Sivan appeared before Manikkavasaghar. At the vision of Natarajar Manikkavasaghar rendered the Padhigham Kanda Paththu (having seen (31)). Sivan disappeared after telling Manikkavasaghar to be in Thillai for some time. Manikkavasaghar was much disappointed for not being in union with Supreme Almighty even after coming to Thillai. With full of sorrow he rendered the Padhigham Thiruchchadhagham (sacred hundred (5)) by recalling everything, expressing his inability to bear the separation, and prayed Sivan to show the grace of calling him back from the world. (Koil Mooththathirup Padhigham (21)). Ambalavanar assured Manikkavasaghar that one day He Himself would approach Manikkavasaghar to fulfill his wish. Hence Manikkavasaghar resided in Thillai.

In the stage of Thillai which is worshipped
by all I have seen the Almighty who had cut
down all my bonds when several witnessed (31:4)

For us to achieve the liberation that gives the
union, the God of Thillai would come directly (Kovai 85)

The grace there He Himself to unite with me (10:13)

If the God comes and makes His existence, there
would be a great change comes out from me on
which the entire celestial would feel happy (49:1)

If the God, My Lord comes before me there would
be no tragedy of birth to face (41:3)

Kuyil Paththu (asking the cuckoo to sing for the grace of Parameswaran) (18), Koththumbi (asking the king beetle to sing the greatness

1. Visayamangai 5:1:1.

of Supreme Almighty) (16), Thirupporchunnam (grinding the cosmetic powders for the holy bathing of Natarajar by singing the glory of Sivan) (9), Thiruppoovalli (plucking the flowers by praising Sivan) (13), Thiruththellenam (praising Sivan while playing the game thellenam) (11) are some of the Padhighams sung in Thillai. Through these Padhighams by singing the glory and grace of Sivan that he had experienced, Manikkavasaghar directed the women folk to play and do the work by chanting the name of God. Generally people used to make meaningless sound or words while doing hard works and playing games. Through these Padhighams Manikkavasaghar showed the path to chant the name and glory of Supreme Almighty while playing and doing works out of which not only the mind and soul become pure by divine thoughts but also the entire life becomes clean and moral in course of time. These Padhighams are in the form of addressing by a woman to women. Thus Manikkavasaghar not only turned the corrupt folk songs into classical and divine but also brought mass awakening and freedom for women in the arrogant male dominated society where married women were not allowed to worship the Supreme Almighty but to worship their husband alone by remaining at their feet.¹ **Probably Manikkavasaghar was the only poet in the world who admired the beauty of the brain of women and wanted them to make their mind and thoughts beauty (7:3).** Manikkavasaghar advised the women to accept only the devotees as their husband **who could guide them with love and affection to the divine service (7:9).** In Thiruvembavai Manikkavasaghar directed the women to get up early in the morning, awake the others also and take bath by chanting the name and glory of Parama Sivam-especially in winter season. This sacred path shown by Manikkavasaghar is still alive and practiced not only in Tamilnadu but all over India.

In Tamilnadu in the month of Margali (Dec-Jan) people get up in the early morning, take bath and go to the temples. Thiruvembavai is celebrated as a festival in the month of Margali. In Sidhambaram and Thiruvannamalai the Thiruvembavai festival is very famous. There is a popular saying that "one need not to teach Thiruvembavai to the child born in sidhambaram (will be known automatically). Thiruvembavai

1. *Thirukkovaaiyar 304, Thirukkural 55.*

festival is described in the sangam work Paribadal (11) in detail along with the Thiruvadhirai festival (Arudhra Dharisanam). Thiruvadhirai and Thiruvembavai are the twin festivals run for ten days.

Buddhaist invasion:-

After his Kalinga war the northern king Ashoka was converted to Buddhism by the Buddhist monks. As far as Ashoka remained 'Devanampriya' (Hindu) he never interfered with the religious matters of the others as per the nature of the natural Hinduism. But when he was converted to Buddhism, he started invading the religion of the others. He sent Buddhist missionaries to all parts of the world. He sent his own son and daughter to South. The Buddhist missionaries that came to Southern India was vigorously engaged in converting the kings and people. Such a missionary constituted by the Buddhist monks was attacking and prosecuting the spiritualism in Tamil land. The Buddhists came to Thillai-the most sacred place of Southerners. The Buddhists called the Thillai Andhanars (Sidhambaram priests) for debate and threatened that they would not leave Thillai without converting the golden* Natarajar temple into a Buddhist place. The Thillai Andhanars advised the Buddhists that **Buddha himself belonged to the family of Siva worshippers only**¹ and not to spoil the divinity of God and spiritualism by debates and conversions since the God and divinity were to be understood through self realisation and experience and not through debate and conversion. But the Buddhist monks who knew nothing else than the debate and wicked conversion,² refused to listen to the truth spoken by the Thillai priests. They challenged that the priests should arrange for a debate or become Buddhists by surrendering the Natarajar temple to Buddhists. The priests were helpless and worried what to do with the evil minded Buddhists. Natarajar appeared in the dream of the Thillai priests as Perundhuraiyan (Dakshinamoorthy under Kurundha tree) and told the priests to bring Manikkavasaghar and get the problems solved. The priests got relief and invited Manikkavasaghar to have a debate with the Buddhists. Manikkavasaghar strongly refused for debate on God

1. *Thevaram Kudamookku* 3:1:10, *Vakkarai* 3:1:10. 2. *Iyaru* 1:3:10, *Aalavai* 3:3:3, *Thirumurai* 11:26:20-24. This book page no.174.

* *Koil* 5:2:6, 8, *Thirumandhiram* 4:1:4, 9:8:2, 19, 22.

and divinity and firmly declared that he would not like even to see those dangerous people who had no love and respect for Supreme Almighty and spiritualism. The Thillai priests explained Manikkavasaghar about the cruel intention of the Buddhaists and said that it was the God of Perundhurai who directed them to Manikkavasaghar. Then Manikkavasaghar went with the priests.

The religious leaders engaged in war by claiming
that only their religions ought to be there (4:52:53)

The evil minded religions headed by Buddhism (15:6)

The senseless people who do not know to live
peacefully by praising and worshipping the feet
of the sweet smelled Sadaiyan-the Father who is
beyond the celestial beings (35:8)

Those kindless people who do not know to
drink the grace of Natural Jem that dances in
the stage (35:3)

Would the unbalanced and poison pouring eyed approach
Thillai to shake Him who has no disturbance even at the day
of the total destruction of all the worlds. (Kovai 31)

The much graceful One in Perundhurai is the
Medicine that removes the aheading tragedy (47:4)

The suffering tension worse than all the dark
days had gone, the heart of affectionate devotees
feel happy today (49:5)

I feared not the sharp sword, feared not the
anger of the death authority. But Ah! We scared of
seeing the non-men who do not think of the moon
ornamented One and melt by praising and
worshipping with tears rolling down from the eyes (35:10)

The entire Achchappaththu Padhigham (the ten hymns of fear (35)
describes how strongly Manikkavasaghar refused to even see those
senseless, kindless, merciless, devotionless, humanityless people.

One says that it was the Father-the God
of Perundhurai Himself (47:2)

You (Sivan) placed me in the debate hall everybody
along with the sacred ash smeared devotees to watch (5:49)

Beat the drum of music of the God who holds
the sword of wisdom, let the moon of the God
who rides the great horse be the white umbrella,
get into the shield of the ash. We will achieve the
city of space by preventing the force of false illusion (46:1)

The Thillai priests asked about Manikkavasaghar and the God of Perundhurai. Manikkavasaghar told them about the self (Potrith thiru Agaval 4:1-86) and Siva of Perundhurai (Thiruvenga (47)). Then Manikkavasaghar told the priests not to worry and explained the misfortune of those who went against and attacked the Supreme Almighty with arrogant and egoism like Yama, Kamadeva; Daksha, Vishnu, Brahma etc. in the anti-spiritual sacrifice performed by Daksha; and the fortune of those who worships the Supreme Almighty with love and devotion like Kannappar, Sandeasar, demons of the three castles, devoted Vishnu etc. (Thirutholl nokkam (15)). Manikkavasaghar worshipped Nataraja and proceeded to the debate hall.

The two hymns of Thiruppada Eluchchi (the rise of the divine force (46)) describe the army of devotees headed by Manikkavasaghar gone to fight the invasion made by the Buddhaists on Nataraja temple and the spiritualism of Tamils.

Bless me to win the field, Bless me here with
the say don't fear. Hail! The One who wished
the poison as nector (4:171-73)

Divine servicers, devotees, powerful ascetics
and spiritual power achievers! We will rule the
sky by preventing the army of trouble (46:2)

You placed me in the debate hall (5:49)

Buddhaists and Manikkavasaghar:-

The Buddhaist head after gloryfying Buddha and Buddhism, started

attacking and abusing the Lords, holy scriptures and practice of Spiritualism based and centered on Saivam, and the various aspects of Supreme Almighty like Nataraja, Ardhanareeswara, Dakshinamoorthy, Neelakanta, Gangadhara, Kalakala etc. When the Buddhaist monk kept on abusing Sivan, Manikkavasaghar worshipped Dakshinamoorthy-the non mobile and silent aspect of Sivan as Supreme Teacher under banyan tree. No sooner Manikkavasaghar prayed to Dakshinamoorthy, the Buddhaist monk lost his speech, became totally dumb with no even sound. In spite of various hard efforts and treatment he was unable to get back his speech through medicine or Buddha's name or the preachings of Buddha or by any other means. The Buddhaists felt shock, shame and remained helpless and feared what else Manikkavasaghar would do. Manikkavasaghar prayed to Nataraja-the aspect of movement and sound. No sooner Manikkavasaghar worshipped Nataraja, the Buddhaist monk got back his speech. The Buddhaists felt happy and realised the nature of Supreme Almighty on which everything is based, and the greatness of devotion. Thus Manikkavasaghar, as per the nature of Saivam, real holy person, pious spiritual guru and a true devotee, without involving into any sort of debate on God and divinity, made the Buddhaists to understand the meaning, truth and philosophy regarding Supreme Almighty through their own experience. The Buddhaists felt shame and deeply regretted for wasting their life and energy in popularising and propagating the views & concepts of Buddha-a man like themselves with no knowledge about God and divinity. They gave up the path of debate and conversion and turned into the path of devotion and moral values. With full of joy and bliss they became devotees and worshipped Nataraja along with Manikkavasaghar. They asked Manikkavasaghar to explain the deep meaning and philosophy of the various aspects, graceful deeds and the nature of Supreme Almighty.

The entire Thiruchchalal Padhigam (12) is on the behaviour of Buddhaists-their attacks on Siva and then their desire to know more and more about Sivan.

See! The great mad. Sitrambalavan of Thillai
(Nataraja) was fond of female figure (The aspect
of Ardhanareeswara)

(12:9)

How one can approach Him as God who dances
in the stage and wander for food (The aspect
of Nataraja and Bikshadana) (12:17)

Is this the penance? Wearing bone, nerves and
skull on the shoulder (aspect of Kapaleeswarar
who carries the bone and skull of Brahma and
Vishnu at the end of destruction of all the worlds) (12:1)

Here how anybody would become the devotee if
He has the wild tiger skin as the dress, food in
skull and residence as forest (12:12)

What is this? Another woman flowing in the
form of water on the hair apart from the one
already in the half (12:7)

What a pity! Alas! The sinner is unable to speak (Kovai 88)

The dancer of Thillai stage! To join Your feet
in such a way You removed the foolishness of
trying to get water from the mirage thinking it
as a flowry tank (15:1)

We praise the act of bestowing the twin feet by
destroying the tragedy of being submerged and
troubled in the ocean of unsuitable scriptures
of the useless pseudo religions (11:17)

The New one –The Mad worshipped by Indra,
Brahma and Vishnu with prayer, the God of
Perundhurai, the Father who cuts down the birth,
the Amabalavan of beautiful Thillai, His graceful
feet gone into the mind (11:16)

You tell me to know the riding of bull by not
riding the elephant, horse and chariot (12:15)

You tell me to know the power of drinking the
dangerous poison as nector (12:19)

Why He blessed the nice Narayana with the fine

Yoga Dakshinamoorthy
(the form of silence and non-mobile)



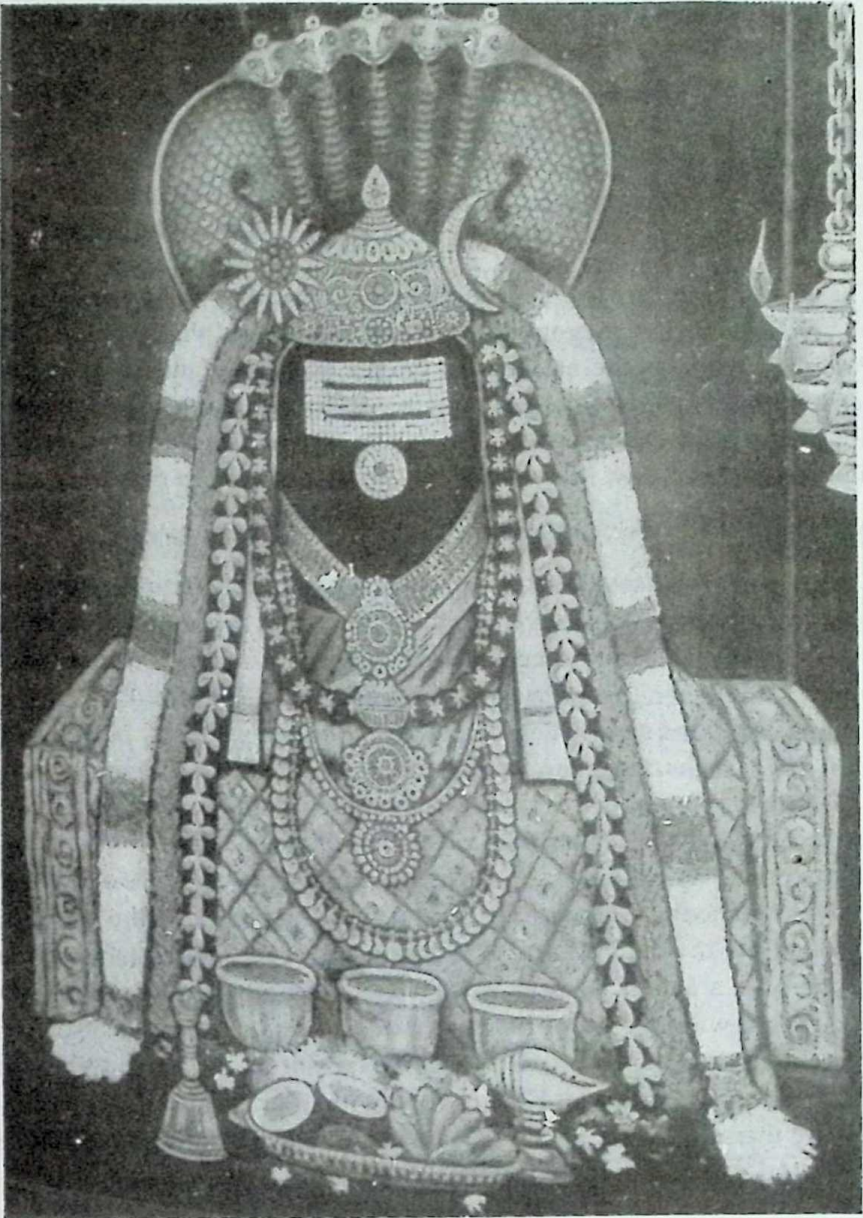
Veenadhara
Dakshinamoorthy
(The form at the end of total destruction)



Ardhanareeswara
(the form of bi-sexual)



Lingam-the form of neutral.



disc that cut down the demon Jalandra (12:18)

Why Sitrambalavan of Thillai danced with Kali (12:14)

Why **it is said** that He got married with the mountain maid (Parvathy) in front of the world (12:13)

You tell me to know the granting of the four starting from Aram to the great ascetics under the banyan tree (*Aram, Porul, Inbam and veedu were the four Tamil Vedas born on the seven hills surrounded by nine rivers beyond Sri Lanka*)¹ (12:20)

The Keerththi thiru agaval Padhigham (2) describes the graceful acts of Sivam to various devotees on various places and the Thiru Andap Paghudhi explains the nature of Supreme Almighty and its five fold action namely creation, preservation, destruction, concealation and liberation; **with many truths which are now claimed as 'scientific discoveries' or latest knowledge by the westerners in recent times.**

Nataraja and Manikkavasaghar:-

Once when Manikkavasaghar as usual had gone to the temple, Nataraja appeared before Manikkavasaghar in the form of a devotee. The devotee said that he wished to write down and recite the hymns of Manikkavasaghar. Nataraja went on writing while Manikkavasaghar singing. After the completion of all the Padhighams already composed, Manikkavasaghar sang the last hymn known as 'Sivapurānam' (glory of Sivam (1)), with the result of chanting the hymns by understanding its meaning, for the welfare of the reciting devotees. With this Sivapurānam Manikkavasaghar's hymns are known as Thiruvāsagham (holy utterance). After writing down this Sivapurānam the devotee revealed out the divine form as Nataraja and asked Manikkavasaghar to compose a Kovai work (a work based on romantic story). Manikkavasaghar who had the principle of not singing on anything else than the Supreme Almighty, made Nataraja Himself as the basic theme of the work and composed Kovai work with four hundred poems by placing the self, Sivan, Parents, Pandiyan and other members involved

1. *Thirumandhiram* 9:8:34, *Kalladam* 45:16, *Periya Thirumadal* 10-11.

in his life as the various characters of the work. Thus Manikkavasaghar made even the romantic poems also divine by expressing his own life events, divine experiences, glory of Nataraja in special and the graceful deeds of Sivan in general through the various characters of the romantic story. Because of the divinity of this Kovai work and on Nataraja this Kovai has been praised as 'Thiruch chitrambalak kovaiyar' i.e. the holy Kovai of Nataraja. After writing down this Kovaiyar, the devotee vanished and there stood Sivan before Manikkavasaghar. When Manikkavasaghar worshipped Parama Sivam, the human body of Manikkavasaghar disappeared and he became Nandhi-the divine bull. Sivan vanished with Nandhi in the golden stage of Sidhambaram. When the priests opened the door of sanctum sanctorum in the morning as usual, there they found a book of Thiruvagasam and Thiruk-kovaiyar. The priests admired the greatness of Manikkavasaghar and the grace of Nataraja. There after Manikkavasaghar is also worshipped along with Nataraja in all the temples.

Please show your grace by taking the garland
of composed words (4:220)

He took the great devotional poem from me (Kovai 300)

He likes the poem of the devotee (Kovai 310)

I recite the glory of Sivan for the mental bliss (1:19)

To drink the sweet words of fine music (Kovai 220)

The feet of Ambalavan approached, got
written and made my birth destroyed this day (Kovai 76)

When Sivan-the hunter who came as fisherman
and threw net if revealed out, **there would be a
change that comes out from me which would
make the celestial world happy** (49:1)

The God of Thillai would come straight for us to
have the liberation for union (Kovai 85)

The ascetics would pour flowry rain with the
folded hands.....The Almighty my **Father who
took me earlier**, if comes out **there would be a**

nice tune all over the world

(49:6)

The works of Manikkavasaghar:-

Manikkavasaghar's works namely Thiruvagasagham and Thirukkovaaiyar are the works of heart, based on feelings out of experience poured out spontaneously and not the work of brain based on hard efforts and thinking out of will to be a poet. The entire Thiruvagasagham is purely on self experience, emotions, high wisdom, deep knowledge and observation of Manikkavasaghar on various fields like spiritualism, philosophy, art, social, sports, politics, science etc. His works are totally free from any sort of imagination and unwanted description that usually found in the work of any poet. Even the similes used in Thiruvagasagham are also so natural and common that are used in daily life. Many hymns remained without having any reference or name for the Supreme Almighty but only with the feeling, experience and relation between Manikkavasaghar and Sivam who is beyond everything, with everything and being everything. Generally the poems of a poet are on particular type of lyric or style what ever was popular in their times. But Thiruvagasagham has all sorts of lyrics of Tamil poems namely Asiriyappa, Venba, Kalippa and Viruhtham of these lyrics. **Thiruvagasagham was the very first mass literature written for the use of mass.** So its language is also simple, sweet and common so as to be understood by everybody. Thiruvagasagham was the first literature to have classical version for folk songs. Manikkavasaghar had broken the hard style of very tough language that was difficult even for the scholars to understand like the one found in the philosophical work Gyanamirdham and collective works-the Paththupattu & Ettuththogai. Following Manikkavasaghar Thiruvalluvar also adopted the simple language in a very simple style in his moral work Thirukkural and a poet **Kariyar** a fine devotee composed a Kovai named **Karikkovai** on Pandiyan, Seran and Solan which is not available now.¹ In the spiritual and philosophical land of India there was no time when there was no devotion (Bakthi) at all. Even then if the term 'Bakthi movement' (actually renewal of spiritual feeling) is fair and if there was any such movement, Manikkavasaghar was the initiator of Bakthi movement

1. *Thirumurai 12:Kari:1.*

against atheism two thousand two hundred and fifty years ago. He drank the poison of atheism and donated the nectar of devotion. The Bakthi planted by Manikkavasaghar was protected by Thirugyana Sambandhar thirteen centuries ago against the terrorism of Digambara Jains along with Buddhaists. The divine child Acharya Sambandhar gave life to Tamil language, music, art and cultural heritage of entire India with patriotism through the divine hymns on sacred places with fine Tamil music. The last hymn of every Padhigham of Sambandhar emphasis the greatness of music and Tamil language. Every Padhigham (a Padhigham has 10-12 hymns) of the divine child Thirugyana Sambandhar, at the end carries the result of reciting the padhighams which give answers for all the problems, obstacles and questions. Since the divine child says that his words were the words of Supreme Almighty Himself (Ilambayangottoor Padhigham), this holy scripture remains not only fine devotional songs to give solace, devotion and purity in life but also renders true answers for any questions to know the divine will or future regarding anything. It was due to the holy service of Thirugyana Sambandhar that not only the Tamil kingdom but also the entire country from Himalayas to Indian ocean again flooded with devotees and devotional literatures till the political movement against British government. The Sanskrit language also was filled with devotional hymns following the Tamil devotional lyric style. The entire India was purified by the thirteen year service of the child guru Sambandhar who got liberated just at the age of sixteen. If there was no Sambandhar the Tamil language also would have been dead like Sanskrit in North during Muslim rule.

Manikkavasaghar's work Thiruvasagham & Thirukkovaíyar form the eighth Thirumurai in the collection of Panniru Thirumurai (twelve sacred works). Nearly a thousand years ago Sola king Rajarajan was searching the Thevara hymns sung by the trinity Sambandhar, Thirunavukkarasar and Sundharar. With a help of a devotee named Nambiyandar Nambi the Sola emperor Rajarajan discovered some of the manuscripts from the Sidambaram Nataraja temple. He compiled the available **Thevara hymns into seven Thirumurais as they remained earlier,**¹ (*The Thirumurais of the trinity might have*

1. *Thirumurai Kanda puranam* 23, 24.

compiled into seven at the end of Pallava period after the liberation of Sundharar). i.e. Sambandhar's hymns form the first three Thirumurai, Thirunavukkarasar's songs form four to six, and Sundharar's work becomes the seventh one. Then suggestions were made to compile other holy hymns also. And Thiruvagasam came first in the list. Thiruvagasam and Thirukkovaayar constitute the eighth Thirumurai. The work of **nine poets** namely Thirumaligai Thevar, Sendhanar, Karuvor Thevar, Kadagha Nambi, Kandaradhiththar, Venattu Adighal, Thiruvali Amudhanar, Purudoththama Nambi and Sedhirayar constitute the **ninth Thirumurai** known as Thiruvisaippa and Thirupallandu. The sage Thirumoolar's Agama work (Saiva Siddhantha Philosophy) known as Thirumandhiram forms the tenth Thirumurai. Thus ten Thirumurais were compiled.¹ Then Rajarajan requested Nambiyandar Nambi to compile some other hymns also.² So the hymns of **eleven authors** namely Karaikkal Ammaiyar, Iyadighal Kadavarkon (Pallava king), Seraman Perumal Nayanar (Sera king), Nakkeerar, Kalladar, Kabilar, Parinar, Ilamberuman Adighal, Adhira Adighal (all Madurai Sangam poets), Pattinaththup Pillaiyar and Nambiyandar Nambi were compiled into eleventh Thirumurai. Since this **eleventh Thirumurai** has the hymns of sangam poets, the Thirumughapasuram (the divine letter poem) of Madhurai Sivan who was worshipped as the head poet of Madhurai Tamil Sangam, remain the first of all the works of eleventh Thirumurai. Thus the first seven Thirumurai were re-compiled by the Sola emperor Rajarajan and 8-11 Thirumurais were added by Nambiyandar Nambi and others at the request of Rajarajan.³ As per the series of the Thirumurais the names of four Acharyas also formed as Thirugyana Sambandhar, Thirunavukkarasar (Appar), Thirunavaloorar (Sundarar) and Thiruvadhavoorar (Manikkavasaghar). In this century the traditional series and names are changed and popularly known as Appar, Sambandhar, Sundharar and Manikkavasaghar.

After the compilation of eleven Thirumurai, Nambiyandar Nambi wrote 100 poems on the devotees mentioned by Sundharar in his 'Thiruththondath thogai' (group of devotees) and added to the eleventh

1. Thirumurai kanda puranam 26.
2. Thirumurai kanda puranam 27.
3. Thirumurai kanda puranam 23-28.

Thirumurai along with his other works. Then when Thiruththondar Makkadhai was written by Sekkilar (the history of devotees mentioned by Sundharar in Thiruththondaththogai), the Sola emperor Anabayan added it as twelfth Thirumurai. Apart from the sanctum of the Samaya Guru Naalvar namely Sambandhar, Appar, Sundharar and Manikkavasaghar (Naalvar Sannidhi), there is a separate sanctum for these Panniru (12) Thirumurai also (Thirumuraichannidhi) in all Sivan temples. Among the authors of the Panniru Thirumurai, Karaikkal Ammaiyar is the woman and very first mountain climber of the world. Manikkavasaghar's work is the most ancient Tamil literature available so far. Thiruvasagham is the most popular and mass literature that has maximum glorification throughout the ages. Thiruvasagham has fifty one Padhighams and Thirukkovaayar has four hundred poems. Most of the Thiruvasagha hymns were sung in Thirupperundhurai, Madhurai and Thillai.

Padhighams sung at Thriupperundhurai are:-

1. Adaikkalappaththu 2. Asaippaththu 3. Punarchchippaththu 4. Seththilappaththu 5. Valappaththu Before returning to Madhurai after Manikkavasaghar was taken over by Parama Sivan under Kurundha tree. 6. Koil Thiruppadhigham 7. Sennippaththu 8. Pandaya Naanmarai 9. Thiruppalli Eluchchi 10. Thiruththasangam 11. Thiruvarththai 12. Uyirunnippaththu after returning from Mudhurai with family members.

Padhighams sung at Uththara Kosa Mangai:-

13. Neeththal Vinnappam while returning to Madhurai from Perundhurai.
14. Thirupponnoosal while going to Perundhurai on the way to Thillai.

Padhighams sung at Madhurai and other places:-

15. Arpudhappaththu 16. Adhisayppaththu 17. Achchonpadhigham answer to the Pandiyan king.
18. Kulaiththapaththu when got the vision of Sivan near Vaigai river.
19. Prarththanaippaththu in the forest when Sivan came as a

hunter.

20. Pandippadhigham 21. Annaippaththu after the vanishment of horse and Sivan as a horse rider.
22. Yaththiraipaththu when the fire column appears after the vanishment of the horse.
23. Anandha Malai sung in Thiruvadhavoor when got the vision and anklet sound of Nataraja.
24. Thiruvundhiyar at Kanjiburam when got the vision of Siva with bow and arrow as Thiripurari.
25. Thirukkaluk Kundrap Padhigham at Thriukkalukkundram when had the vision of Sivan as Perundhuraiyan under Kurundha tree.

Padhighams sung at Thiruvannamalai and other places

26. Ennappadhigham 27. Arutpaththu when Sivan conceals Himself in Thiruvannamalai.
28. Thiruvammanai addressed to Uma in Thiruvannamalai temple.
29. Thiruvembavai before leaving Thiruvannamalai.
30. Thiruvesaravu at Thiruvidai Marudhoor at the vision of Sivan.
31. Thiuppulambal at Thiruvaroor at the vision of Sivan.
32. Pidiththapaththu at Seerghali at the vision of Sivan.

This Padhigham might have been sung at Thirupperundhurai itself when Sivan granted liberation to the family of Manik-kavasaghar. It has mention neither for Seerghali nor for Perundhurai.

Padhighams sung at Thillai:-

33. Kulappaththu 34. Kandapaththu 35. Koil Mooththa Thiruppadhigham 36. Thiruchchadhagam 37. Thirupporchunnam 38. Kuyilpaththu 39. Tirukkoththumbi 40. Thriuppoovalli 41. Achchappaththu 42. Padai Eluchchi 43. Thiruvenba 44. Thollnokkam 45. Thiruchchalal 46. Thellenam 47. Keerththi thiru agaval 48. Thiru andappaghudhi 49. Potrith thiru aghaval 50. Thirup-

padaiyatshi 51. Sivapuranam and Thirukkovaiyar.

Festivals related to the history of Manikkavasaghar

1. Pittuth thiruvila 2. Aavani Moolaththiruvila celebrated in Madhurai in the month of Aavani. 3. Thiruvoodal Thiruvila celebrated in Thiruvannamalai in the month of Thai. 4. Amba Aadal or Thiruvembavaith thiruvila celebrated in Sidam-baram in the month of Maarghali.



Manikkavasaghar with Natarajar.

PERIOD OF MANIKKAVASAGHAR

As already mentioned in the introduction, not only the life history of Manikkavasaghar but the period also got from his own words. Apart from the internal evidences of Thiruvagasagham and Thirukkovaayar, the hymns of other divine masters and poets also clearly picturise the time of Manikkavasaghar.

Manikkavasaghar earlier to Pallava empire:-

Starting from the establishment of Pallava empire the entire society was flooded with devotional, religious and philosophical literatures. Philosophers, spiritual leaders and devotees were greatly venerated and welcomed where ever they gone; devotees had high respect and regard in the society. People gathered together to talk about the glory and grace of Supreme Almighty, holy scriptures, sacred places, temples, festivals etc. The society everywhere had the chantings of Vedas, Agamas, devotional songs, puranic discourses etc. This trend continued till the movement against British rule. But in Manikkavasaghar's life time atheism was in high peak. There was no value for devotees and moral path. People with no good culture and respect for tradition, gathered to talk about atheism very extremely so as the tongues got marked. The devotees were abused like anything. Even the divine birth Manikkavasaghar was abused by everybody for his devotional path. The dangerous poison of atheism was attacking everybody. Even the friends of Manikkavasaghar were atheists and Manikkavasaghar lived between the atheistic people. Thiruvagasagham says

- Friends and others gathered and got their
tongue marked by talking atheism (4:46-47)
- Severely poisoned by the dangerous snake
known as Lokayadham (atheism) (4:56-57)
- The moment when thought of the Supreme Being
with the sense of Its presence, crores of
illusionary forces started their various illusions (4:42-45)
- As the world laughs at the devotees by calling
them as devil the defamation by the people (4:68-69)

I was abused by the people of this world for
being Your devotee (5:82)

Keep on abusing me as Your devotee, all keep on
gossiping (21:6)

I, with the stupid and stubborn persons who do
not know the path of liberation (51:1)

I, with those senseless who know not the moral
goodness (51:9)

If you enter here with the look of the son of Sivan
(Murugan or Karthikeyan), they would not greet
you with flowers but engage in different thoughts (Kovai 178)

Thus at the time of Manikkavasaghar atheism was ruling everybody severely. After the establishment of Pallava empire it was the return of golden time again in Tamil kingdom after the dark days of Kalapira rule (Digambara Jains) which was as worse as the Muslim rule in North. **Pallavas known as Thondaiyar and Kadavar were small Tamil kings ruling the Northern Tamil kingdom** covering Vengada hills (Thiruppadhi).¹ Pallavam means tender leaf and pearl². Thondai is a name of a plant. Kadu means forest. The talented, famous and ancient Pallava dynasty of Vengadam defeated the Kalapiras and recovered and freed the entire Tamil kingdom from the slavery and established Pallava empire.³ **The symbol and flag of Pallavas was Nandhi-the divine bull.**⁴ Since the perfect powerful rule of Pallava empire⁵ was the re-establishment of golden time, Manikkavasaghar who lived in the atheistic and poisonous society was definitely earlier to the Pallava empire.

All the literatures including the romantic and war poems of collective works have plenty of reference for chanting of Vedas, Agamas, performance of yagams and individual as well as mass worship of from nature to Parama Sivam (Supreme Almighty) conducted by the people. But Thiruvagasgham inspite of being pure devotional-spiritual songs, is totally free from such references. One cannot find any reference for any sort of Spiritual or religious activities performed by the mass. This is again a strong proof that Thiruvagasgham raised

against the strong storm of atheism and not during the golden period of spiritualism i.e. from Pallava rule to the movement against British rule.

Following are a few Thevara verses that show the Himalayan difference between the period of Thiruvagasam and Thevaram.

Everywhere filled with the listeners and learners of the nature of Supreme Being by chanting the various prayer and the four Vedhams with words and meanings.

At evening and days the devotees gathered to talk the names, places and glory of Sivan.

Without speaking atheism, without having any obstacles, reach the feet of the God of Anaikka (Sivan).

With no change their tongue speak Your goodness only.

The moment think of the pearl of Aamathoor, the flood of devotion has spreaded.

Women, men, devotees, saints—all engaged in the sweet words by singing the glories.

The entire sky recites the names of Sivan, Agamams, well known prayers with the chanting of Vedhams.

The well known devotees wherever gone, in all the directions greeted with affection.

There is none who do not worship You, there is none who do not glorify you, there is none who do not praise Your feet with flowers.

The devotees worship, the kings praise and the world bows down.

I am comforted with kind hearteds while the others glorify and the devotees worship.^{5a}

More over some of the sacred places and the graceful acts of Siva mentioned in Thiruvagasam are not found in any other literature and remained totally unknown to even the big volumes of Thevaram and great epics which have reference for numerous ancient and new

temples of their time, and graceful deeds of Parama Sivan for many devotees. Some sacred places like an Island in south of Thevoor, Panjappalli, Pattamangai, and Velambuththoor mentioned by Manikkavasaghar with the grace of Sivan shown to some devotees⁶ are not found in any other literatures. Siva's grace of appearing as a king in the above mentioned Island of Thevoor, sending the divine bull for the sake of a devotee to recover his/her beautiful figure in Velambuththoor, showing the grace to a hunter who performed the monthly rites on new moon day for the dead ancestors (Amavasai Tharppanam), coming as a philosopher in Chandra dheebam, grace shown to a lady devotee in Thiruvilai Marudhoor are not found in any of the big or small literatures. These places and graceful deeds of Sivan as well as the devotees might had been so popular at the time of Thiruvagasgham that these were mentioned without even naming the devotee and any other detail. The sacred places and the graceful deeds of Sivan mentioned in Thiruvagasgham which had become unknown later on, also prove that Thiruvagasgham is the most ancient literature in Tamil available so far.

Manikkavasaghar earlier to all the divinely poets:-

From the Thiruvagasgha verses it is very clear that Manikkavasaghar was the first of all the divinely poets who ever visioned the Supreme Almighty. Earlier to Manikkavasaghar the fine devotees who visioned and experienced the Supreme Being were not poets and the poets who ever talked about the Supreme Being had never visioned and experienced in their life. Thiruvagasgham says:

**The poets sing and dance by glorifying You that
You make Your presence in every elements*
and You are neither goer nor comer⁺, other than this,
we never have even heard of anybody who
knew You by having seen You** (20:5)

From these verses it is very clear that till the time of Manikkavasaghar the sages, saints, devotees and philosophers who ever visioned the Supreme Being like Bageeratha, Markandeya, Agasthya,

* *Earth, water, fire, wind and sky are the five elements known as Panjabootham.*

+ *Omni presence; and have no birth (coming) and death (going).*

Pathanjali, Sandeesar, Kannappar, and so on were not poets and the poets who talked about Parameswaran in length and breadth had not seen Parama Sivam. Based on this fact there was a popular proverb as 'Vindavar Kandilar and Kadavar Vindilar' i.e. the one who spoke out had not visioned and the one who visioned had not spoken out. And Manikkavasaghar was the very first to break this proverb by speaking about the Supreme Being after having visioned and experienced Him in his life. Since Manikkavasaghar was the very first rare and divinely poet who talked about Parama Sivam after having seen and experienced, he was earlier to all the divinely poets like Acharya Sambandhar, Appar and Sundharar - the Thevara trinity, forty nine sangam poets like Nakkeerar, poetess Karaikkal Ammaiyar, sage Thirumoolar etc. Saint Sivapraghasar of Kaliyugham 49 referred to Manikkavasaghar as the first of all such rare poets.⁷

Thus from Thiruvagasagham it is got that the period of Manikkavasaghar goes beyond the period of 49 Madhurai Tamil Sangam poets - i.e. two thousand years ago, Kaliyugham 32nd century.

Apart from this valuable internal evidence of Thiruvagasagham, Sambandhar, Appar, Sundharar, sangam poet Kalladar and sage Thirumoolar had praised Manikkavasaghar and his life events in their works respectively Thevaram, Kalladam and Thirumandhiram.

Manikkavasaghar in Thevaram:-

Thevaram have plenty of reference for Manikkavasaghar's divine experience and Thiruvilaiyadals done for the sake of Manikkavasaghar.⁸

Siva as Dakshinamoorthy taking over Manikkavasaghar in Thirupperundhurai:-

Sundharar described the episode of Siva granting the great cosmic knowledge Onkaram to Manikkavasaghar with liberation, divine wisdom, and many other divinity that could not be known even to celestial beings.^{8a} Sundharar referred to this as :

The Supreme Almighty who teaches Karpanai by granting the liberation, wisdom and many many that are not known to celestials.

In Thiruvagasagham Manikkavasaghar says,

You (Sivan) ruled me by teaching Karpanai!

The great flood of Perundhurai! You granted the **unchange Karpu** (wisdom).

The one who resides in Thirupperundhurai granted me the prosperous that not known even to the celestial beings.

He granted us that not known to celestial beings

and so on.⁹ Appar referred to Manikkavasaghar as Nandhi. In a hymn he says 'He (Sivan) with Lord Nandhi as Vasaghan.

Mann sumandha Thiruvilaiyadal:-

Sambandhar and Appar referred to the Thiruvilaiyadal of Sivan coming as a labourer to construct the broken bank of the river Vaigai in this earth and remained silent by bearing all the beatings of the Pandiyan. Thevaram says¹⁰

The skill of standing at the sacred bank of beautiful Vaighai.

It seems He controlled the flood not to flow out.

He-the dull withered role of One in this world with the heavy beatings.

Nari Pariyakkiya Thiruvilaiyadal:-

Thevaram has many reference for this most popular Thiruvilaiyadal. Appar mentioned to the entire Thiruvilaiyadal. Appar Thevaram says :

He who makes the jackles into horses.

The Great who with pleasure turns the jackles into horses.

The One who was in disguise, rode the horse as the group followed.

The Handsome, the principled He, delivered the beautiful horse.¹¹

* *Vasaghan (the one who utters) refers to the author of Thiru Vasagham and is totally different from Vasan (the one who resides or lives). Vasagham-utterance. Vasam -live or reside.*

In Thiruvasagham Manikkavasaghar says 'the principle of becoming a horse rider'.¹² The Thevara wordings are very much similar to that of Thiruvasagham.¹³ The Pariyavan or Parimel alaghan became popular name after Sivan came as a handsome horse rider for the sake of Manikkavasaghar. This name Pariyavan is referred to in Thevaram by Sundharar. Sundharar says

Pariyavan whom the black one (Vishnu) and the four faced one (Brahma) were unable to trace the bottom and top.¹⁴

These Thevera lines also very much similar to the Thiruvasagha lines

The One whom Hari and Brahma were unable to measure, rides on the horse¹⁵

Thiruvannamalai episode:-

Appar Thevaram has reference for the episode of Manikkavasaghar going as an envoy between Annamalaiyar and Uma in Thiruvannamalai. Appar says¹⁶

He united with the maid at the praising of the spotless Mangala Vasaghar.

Siva writing Thiruvasagham & Thirukkovaiyar as a devotee:-

Sambandhar, Appar and Sundharar described the episode of Siva writing the works of Manikkavasaghar in the form of a devotee with a desire to chant the poems. Thevaram says

He who liked the elaborated book.

The divine hand that liked the composed songs.

He, handed with the large poems.

He had gone by taking the book in hand.

The defectless language Tamil written by the Supreme Almighty.¹⁷

In the modern drama work 'Manonmaniyam', while praising the greatness of Tamil, the author Sundharam Pillai also described in the same

way that Sivan had taken away a copy of Thiruvagasgham and Thirukovaiyar.

Thiruvagasgham in Thevaram:-

Thevera hymns referred to the greatness, popularity and recitation of Thiruvagasgha songs by the mass during the period of Pallavas. There is a popular saying about the melting nature of Thiruvagasgham that 'the one who is not moved by Thiruvagasgham would not be moved by anything else'. Appar referred to Manikkavasaghar as the melting devotee while mentioning the Thirupperudhurai episode of Siva leaving Manikkavasaghar alone in this world by taking all the eternal devotees back. Appar says

He left out the devotee who melts in thoughts, to suffer.¹⁸

In Thiruvagasgham Manikkavasaghar asks Siva

Tell. Would you leave me in this world to suffer?

You and the devotees on whom You showed the grace gone there and kept me here. It is fair?¹⁹

Sambandhar described the celebration of Thiruvembavai that the people got up early in the morning by chanting the glory of Supreme Almighty, and took bath by singing the names of Parama Sivam as directed by Manikkavasaghar in his Thiruvembavaip Padhigham. Thevaram says

The girls get up by singing songs, go to the stream, with devotion take bath by chanting the name of Supreme Being.

The men and women take dip in the stream and sing the song with breakless concentration.²⁰

Sambandhar also referred to the various games played by the girls at home by singing the glory of Parama Sivan as directed by Manikkavasaghar in Thiruvagasgham. Thevaram says

In every house of Brahmins, the girls played games by singing the nature of Supreme Almighty.²¹

Sundharar referred to the melting nature of Thiruvagasgham in his

Thevara hymns. Sundharar described Thiruvagasgham as inner melting and soul stirring songs. Thevaram says

The moment when the devotee felt of praising Your feet,
thought of Your greatness and sang the melting and inner
stirring songs, got the realisation of becoming You.²²

In these lines Sundharar mentioned Manikkavasaghar as the one who had become Sivam and Thiruvagasgham as melting songs. Becoming Sivam or Sivamaadhal means the union of totally purified soul with Sivam with no self identification like that of the salt mixing with water. Sivam (Semmai) means pure and perfect. Supreme Almighty is absolutely pure with no dirt like Anavam (Egoism - the feeling or claim of I and mine), Karma or Iruvinai (Happiness & Sorrow-the results of good & bad deeds done respectively) and Maya (taking various births). Since Supreme Being is totally pure and free from all these impurities, It is known as Sivam. Since the **Supreme Almighty always remains absolutely pure with no change**, It is known as **Sadha Sivam**. Since Supreme Almighty is pure, only the souls that are totally purified only could be in union with Sivam. And the union with Supreme Almighty Sivam is known as liberation or Mukthi or **Veedu Peru**.

The souls are being caught hold by the impurities. When there is no attachment or the claim of I and mine, there would be no happiness & sorrow also. When there is no results of good and bad deeds, there would be no birth also to face them. Sivam purifies the souls through divine wisdom known as Sivagyanam or Thirvadigyanam. Sivam does five fold actions to get the souls freed from the impurities or bondages. They are 1. creation (giving body and world to the souls to make them active). 2. Preservation (protecting the body and worlds for the souls that take various births of male, female and bisexual from grass to the celestial Lords to defuse their deeds by facing their results) 3. Destruction (taking back the world and bodies to give rest to the souls that get tired by taking various births from the grass to the celestial beings as male, female and bisexual). 4. Concealation (Sivam remains unseen to the souls till they mature enough to receive the divine wisdom through which the Supreme Being is seen. The stage of maturity is known as Malabaribhagam or Iruvinaiyoppu i.e. taking both happiness and sorrow as one and the same. 5. Liberation (purifying the souls by granting

the Supreme wisdom or Sivagyanam). Liberation is freeing the souls from all impurities or bondages namely the five great elements- (earth, water, fire, air, space), sense organs, senses, feelings, external organs, internal organs (brain, mind, thought, individuality), likes, dislikes, time, system so on. Sivam purifies the souls through Sivagyanam (divine wisdom) like the sun removes the darkness through its light. The first three actions are like adding detergent and the last two are like rinsing to remove the dirt along with the detergent. The first three actions are done with non-living (worlds and bodies) and the last two are done with the souls that have no origin and end at all. Sivam does everything-all the five fold actions for the welfare of the souls. Hence It is known as Sankaran (the one who does welfare). When the soul is purified it remains with Sivam and **remaining with Sivam is known as liberation or Mukthi**. The liberation is of four types according to the path adopted by the souls to be matured enough to receive the divine wisdom. They are 1. Iraiyaḍam (being with Sivam) 2. Iraiyannukkam (being close to Sivam) 3. Iraiyuru (having the look of Sivam) 4. Iraimai (mixing with Sivam).

The purified souls mix with Sivam and become Sivam by finishing the self like the salt becomes water by mixing with water without any identification as salt. Hence **Iraimai or mixing of the purified soul with Sivam is known as Sivamaadhal** (becoming Sivam), **Thathvamasi** (becoming that), **Thannuyir arapperudhal** (soul getting rid off the self), **Adhvaidham** (non-dual) and **Gyana Mukthi** (wisdomed liberation). Sivam mixing the purified soul with the Self is known as **Uyir Unnudhal** (absorbing the soul). Sage Thirumoolar says Sivamadhal as

At the stage of Iruvinai neroppu through the granted wisdom by the sweet grace, freed from the three impurities, becomes Sivam with no self.²³

Thirugyanā Sambandhar says Uyirunnudhal as,

He makes those who join the true Supreme Being into Self.^{23a}

The divine wisdom or Sivagyanam is generally got after the end of the birth. Sometimes and in rare cases it could be obtained during the life

time itself while carrying the body. Getting the divine wisdom and purified during the life time is known as Jeevan Mukthi (liberated at life). The person who gets Jeevan Mukthi is known as Jeevan Mukthar. Manikkavasaghar was a Jeevan Mukthar. The moment when Sivan revealed out the Self to Manikkavasaghar, Manikkavasaghar got the divine wisdom, totally purified and got the absolute liberation i.e. became Sivam. Manikkavasaghar referred to this experience as

The Supreme Flame that rules me, the moment when the fresh Red Flame (Sivam) granted, **I was finished and became Sivam.**

The Father ruled me by **making Sivam by cutting down the impurities.** Who would get such a grace granted to me?^{23b}

Sundharar referred to this divine experience of Manikkavasaghar becoming Sivam through the rare Jeevan Mukthi. Thiruvalluvar also glorifies the greatness of Jeevan Mukthar in his Thirukkural as

The entire earth would worship the one who have got Than-nuyir arap perudhal.²⁴

Thiruvasagham and Thevaram:-

Appar and Sundharar had used some of the Thiruvasagha verses in their Thevaram. For example the Thiruvasagha line Umaiyal kanava enai aallvai (33:1) was used by Sundharar as it is in his Padhigham on Kachchoor Aalakkoi. Tholudha kaith thunbam thudaippai potri (4:131) was reproduced by Appar in his Padhigham on Thiruvadhigai. Kutralaththu amarndhu uraiyum Kooththa (39:3) had been used by Appar as it is in his Padhigham on Kodikka. Apart from these, there are many verses in Appar and Sundharar's Thevaram similar to Thiruvasagham.²⁵

Period of Thevaram:-

The Thirumurai (sacred hymns) of Sambandhar, Appar and Sundharar are collectively known as 'Thevaram' which means divine garland. Thevaram is the name given to the Thirumurai of these three in later period. Since the Padhighams of these three Acharyas are similar and

based and centered on sacred places, they are collectively called as Thevaram. Sundharar had many reference for Sambandhar and Appar in his sacred hymns.²⁶ Hence Sambandhar and Appar were earlier to Sundharar. Sambandhar and Appar were contemporaries and friends.

Sambandhar was a child master who started rendering extremely very high standard classical hymns just at the **age of three year old**. When he was three he got the vision of Supreme Almighty as 'Thodudaiya Seviyan' (the aspect of half male & half female). Since then the infant travelled to all the sacred places throughout Tamil kingdom and did service to the mass through music, Tamil and devotion.²⁷ His hymns are based on spiritualism, selfless devotion, beauty of nature, value of the sacred land (patriotism), greatness of Tamil language, music and the cultural heritage. Sambandhar very often referred to the self as 'Tamil Viragham' (lover of Tamil). He removed the sufferings and sorrow of the mass. He brought peace, prosperous and love in the society through divinity. He gave back life to Tamil language and cultural heritage that were destroyed by the Jains during their rule. If there was no Sambandhar and Acharyas like him there would be no Tamil also. It also would had been a dead language like Sanskrit in North during the Muslim rule. **Sambandhar was the father and guardian of Tamil and music. Sambandhar vanished in the fire column at the age of sixteen.** Not only Tamil kingdom but the entire Bharatham was purified by the divine service of Sambandhar. Sambandhar was contemporary to the Pandiyan king Nindra Seer Nedumaran or Koon Pandiyan. Nindra Seer Nedumaran, inspite of being a Pandiyan-the traditional devotees of Sivan and the husband of a fine devotee Mangaiyarkkarasi, was converted to Jainism by Digambara Jains and established cruel rule of terrorism on his own people. Sambandhar after visiting Madhurai temple was in a camp with hundreds of devotees. The Jains with the approval of Nindra Seer Nedumaran planted fire in the camp of Sambandhar to kill Sambandhar with hundreds of devotees.²⁸ When they failed in their attempts they adopted many other ways to finish Sambandhar and his hymns. If Sambandhar wanted to kill the Jains he would have sent back the fire on the Jains themselves. As Thirukkural says that it was impossible for anybody to safeguard the self even for a second from the anger of the

great persons of high morale, if Sambandhar would had shown his anger on the terrorist Jains, it would had been impossible for them to protect themselves and faced the death the deserved end at the same moment on the spot.^{28a} But, because of being a divine boy, a true devotee and a pious master, he wanted Nindra Seer Nedumaran to have self realisation, who was the root of all the terrorism. Like Manikkavasaghar, Sambandhar also without dropping even a single word, simply agreed to all the conditions and challenges laid by Digambara Jains to throw the hymns in fire and river in front of Nindra Seer Nedumaran. When Pandiyan witnessed all the efforts of the Jains had gone futile, experienced and realised the value of power of truth and moral values, he returned to Saivam (Hinduism). While some of the Jains astonished and surprised at the compassion and greatness of Sambandhar-the small boy, and became devotees by giving up the path of false and terrorism, others had left Madhurai.²⁹ Nindra Seer Nedumaran was contemporary to Appar who was tortured by Mehendra Varman-the only Pallava king converted to Jainism by Digambara Jains. The Jains tried many attempts to kill Appar by sending wild elephant, giving poisonous food, throwing in the ocean tied up with rock and putting in the boiled calcium tank.³⁰ When Mahendra Varman witnessed that the power, terrorism and militancy were helpless in front of pure devotion and spirituality, he realised the truth and returned to saivam. The history of Sambandhar & Appar clearly got from their own hymns with evidence for each and every event. Like Thiruvagasgham Appar's hymns also very emotional with full of self experience, expressing his entire life. There were few notable and historic steps taken by Appar in democratic way. When summoned by Mahendra Varma Pallavan, following the foot print of Manikkavasaghar, Appar also declared as 'we are neither the citizens of anybody nor scared of Yama' (death authority).^{30a} In his old age he sat on hunger strike to open the Siva temple in Palaiyaru which was covered and closed down by Digambara Jains. The Sola king under Pallava re-opened the temple against the demand of Appar.³¹ In his very old age he took mountain expedition and tried to climb on Kailasha mountain.^{31a} These are evergreen democratic and historical events. Both Sambandhar and Appar's Thevaram give clear picture of the inhuman habits, hatred nature, cruel behaviour, and terrorism of the

naked Jains on Tamils, Tamil Language, holy scriptures, spiritualism and cultural heritage. Not only Thevaram but starting from Thirumandhiram, Thirukkural, Purananooru, Paribadal, Paththuppattu to the literatures of later period almost all the literatures talk about the cruelty of Jaina missionaries and Jaina rule. During their rule the Jains not only converted and demolished the temples, converted and killed the devotees but also converted the Madhurai Tamil Sangam and destroyed all the Tamil works in Sangam. As the result the Tamil Vedas, Agamas, Philosophical, devotional, puranic, music, dance, archaeological, astrological, sapce works etc. were destroyed. Since all the works were destroyed by the Jains, hearing at the word Naanmarai or Vedas it is taken as Sanskrit Vedas only. The names of the Tamil four Vedas-Aram (virtue), Porul (material), Inban (Bliss) and Veedu (liberation) were mistaken as the translation of the Sanskrit words that represent the moral code-Dharma (righteous), Artha (wealth), Kama (desire) and Moksha (celestial world); and the drama and prose were considered as something new or modern or imported. Since the Tamil sangam works were destroyed vigorously by the Jains out of their hatred on Tamil language³², out of the hymns of fortynine sangam poets not even the hymns of five or six were available. Even in Thevara hymns, out of thousands and thousands of Padhighams only very few hundreds were available to Raja Raja Solan, that also kept under heavy custody. The Paribadal commentary poem and Thevara hymns clearly picturise the hatred of Jains towards Tamil language. Sundharar Thevaram says that Jains' language was totally unknown to Tamil.³³ Sundharar was contemporary of Kalarchinga Pallavan who was the emperor of the largest ever Pallava empire up to sea level and a great devotee.³⁴ Appar and Sambandhar were contemporaries, friends and belonged to the period of Mahendra Varman-Narasimha Varma Pallavan and Nindra Seer Nedumara Pandiyan. Hence all the three belonged to Kaliyugham 38-39 century.

Manikkavasaghar earlier to sangam poets:-

In Madhurai the poets formed sangam (association) by considering the Supreme Alimighty Sivam as the head poet of sangam and brought up Tamil through devotional, philosophical and spiritual works in all the three fields of Tamil namely prose, poem (music) and drama (dance &

action). Tamil sangam had Tamil Vedas & Agamas, devotional literatures, epics, puranic literatures, philosophical works, music & dance works, works on astrology, astronomy, architecture so on. Thirumandhiram-an Agamic work mentioned to Tamil Vedas and says that Vedas and Agamas were born in South on seven hills surrounded by nine rivers like Kumari, Kanni, Kaviri etc. which were submerged in the ocean.³⁵ Thiruvagasgham says that these Agamas were delivered on the mountain named Mahendra by Siva with five faces situated beyond south of Lanka.³⁶ Kalladam says that Sivan had delivered the four Tamil Vedas.³⁷ Thirugyana Sambandhar referred to four Tamil Vedas with names as Aram, Porul, Inbam and Veedu, delivered by the Supreme Almighty Sivan.³⁸ Thirumangai Aalwar says that the four Vedas were popular as Aram, Porul, Inbam and Veedu.³⁹ Madhuraikanji refers to the discourses of puranic stories; Thirugyana Sambandhar referred to the discourse of eighteen puranams.⁴⁰ The Tamil Sangam had been glorified by devotional poets and in spiritual literatures. Not only the theme of the Tamil Sangam was spiritualism but the research also done on divinity and spirituality only. Manikkavasaghar says

The bright sweet Tamil on which the One who resides in Sitrambalam and in my thoughts (Sivan) had done research in great Madhurai.

He - the One of nice Pandiyan kingdom grants the pleasant Tamil.⁴¹

The commentary poem of Peribadal says

The sangam where the research was done by the devotional poets headed by Murugan, Agasthya and Sivan.

Paranjodhi munivar, the author of the latest Thiruvilaiyadal epic also talk about the divinity of Madhurai Tamil Sangam as

The fine Tamil with music on which the great Supreme Almighty Sivan did the analysis in sangam along with the poets.⁴²

While talking about Sangam Manikkavasaghar not only said "Aaindha" (had done analysis) but also alikkum (gives or grants). So from the line

Thannaar Tamil alikkum thann paanndinaattaanai, it is clear that at the time of Manikkavasaghar Sangam was very well existed and functioning nicely.

The Tamil Sangam was formed when? How old it was nobody knows. The antiquity of devotional poems goes beyond the unknown period (**the term pre-historical is wrong**). The oldest Tamil text and the grammar book Tholgappiam had referred to six types of devotional poems.⁴³ Apart from this it has reference for prayer songs addressed to God in second person as well as in third person.⁴⁴ It has reference for epics, puranic literatures also with commentary and various types of epic works like translated, expanded, reproduced etc.⁴⁵

Earlier to the Pallava empire, the Tamil kingdom was invaded and captured by Jains. They not only demolished and converted the temples and the residence of devotees but also they converted the Tamil Sangam into Jaina Sangam and destroyed all the works in Sangam. At the time of the invasion by the Jains, there were forty nine poets in Sangam namely Kabilar, Paranaar, Nakkeerar etc. devoted to Sivan, brought up the divine Tamil through blissful poems. Nambiyandar Nambi says

In the falseless Tamil Sangam, the forty nine poets like Kabilar, Paranaar, Nakkeerar and so on composed blissful poems subject to the feet of Aalavai Aran.⁴⁶

Among the sixty four Thiruvilaiyadals the Thiruvilaiyadals done for the sake of these forty nine poets were the final and last. Kalladar one of the forty nine poets referred to the sixty four Thiruvilaiyadals in his work Kalladam with special reference to Siva coming as a horse rider for the sake of Manikkavasaghar. Apart from this, Kalladar gave detailed description for both Mann sumandha Thiruvilaiyadal and Nari pariyakkiya Thiruvilaiyadal done for Manikkavasaghar.

Manikkavasaghar in Kalladam:-

Kalladar one of the forty nine sangam poets of Tamil Sangam was the author of a book known as Kalladam and a poem called Kannappa Devar Thirumaram (the divine bravery of Kannappar) a poem on the history of a hunter devotee Kannappar. Kalladam has one hundred poems on Sivan and Murugan based on the twin city Madhurai and

Thirupparangundram. Kalladam describes the various Thiruvilaiyadals of Madhurai Sivan. Kalladam referred to the total number of Thiruvilaiyadal with special reference to Siva coming as a horse rider. Kalladam says

Graceful to the devotees He - the dancing horse rider comes to the Koodal city (Madhurai). He the well locked haired One (Sivan) done the eight eight ⁴⁷

The mann Sumandha Thiruvilaiyadal is described in Kalladam as

To dig and carry the sand to block the flood of Vaighai became labourer, took the dish of the white haired woman as fare, looked at the broken bank as though to construct it, took the beating of the king when he beat ⁴⁸

The Nari Pariyakkiya Thiruvilaiyadal is described as

The Andhanan who has crescent moon on the head changed the short jackle community into beautiful high horse much suitable to the fitness laid in the horse book⁺ and sent them to the street⁴⁹

Kalladam had reference to the last Thiruvilaiyadals done for sangam and Sangam poets like Nakkeerar.⁵⁰ Kalladam says:

Through the fine Tamil poem helped Dharumi to get the heap of gold⁵¹

Appar Thevaram also refers to this Thiruvilaiyadal as

See! He the One granted the fine golds to Dharumi by being in sangam as a poet of a nice poem⁵²

So it is very clear that the grace of Sivan shown to Sambandhar in Madhurai were included into sixty four Thiruvilaiyadals by the authors of Thiruvilaiyadal epics inspite of the fact that nothing was done by Siva directly but everything was done by the divine child Sambandhar only with the grace of Sivan. The Thiruvilaiyadal epic

+ *This Kallada line and the description in the Thiruvilaiyadal epics revealed out the advanced study of biology and animal behaviour in ancient India*

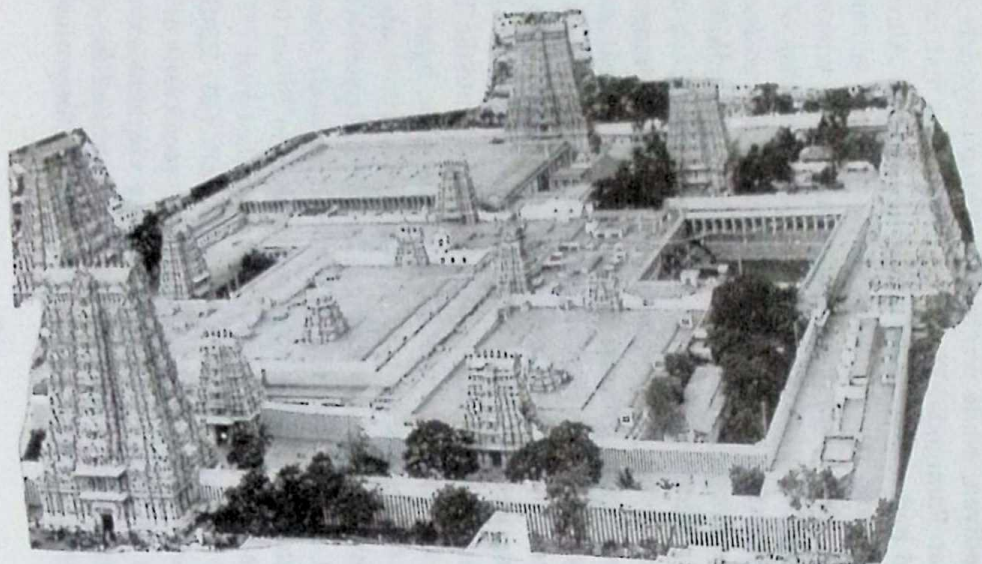
poets like Perumbatrap Puliyoora Nambi and Paranjodhi munivar made many changes in the Thiruvilaiyadals without disturbing the total number sixty four. They dropped some Thiruvilaiyadals, included some other graceful acts, added totally imaginary stories, divided one Thiruvilaiyadal into two, unite two Thiruvilaiyadals into one, changed the series of Thiruvilaiyadals and so on as per their wish and knowledge. For example, there was a Thiruvilaiyadal mentioned in Kalladam that Sivan appeared as a Pandiyan king and released a Sola king from the jail for the prayer made by the Solan.⁵³ This Thiruvilaiyadal is not found in any of the Thiruvilaiyadal work. In the history of Manikkavasagar the horses turning again into jackals was totally an imagination of the poets. Paranjodhi munivar totally dropped three famous Thiruvilaiyadals namely 1. Granting kingdom to Moorthy Nayanar, 2. Callification of the poems of Kariyar and Nariyar, 3. The tigress feeding its milk to the young one of deer, that were described in all the earlier works for centuries. The Madhurai events of Sambandhar were included into Thiruvilaiyadals that also with imaginary version. Sixty four Madhurai Thiruvilaiyadals were so popular in North also that they were written in Sanskrit in Skandha Puranam. Out of six sangidhai of Skandha Puranam the Siva sangidhai deals with 64 Thiruvilaiyadals.⁵⁴

From the hymns of Nakkeerar, Thiruvagasam and Thevaram it is clear that these Thiruvilaiyadal poets were not honest in writing any of the Thiruvilaiyadal or any fact in the same manner as they had happened. Nakkeerar's hymns described in length with full of regret and deep sorrow that he had abused the rare poem because of not knowing that it was Sivan of Madhurai, and prayed Sivan to forgive him for his senseless speech of narrow mind⁵⁵. But the Thiruvilaiyadal epic poets totally changed the nature of Nakkeerar and pictured him as an arrogant and atheist not only to abuse the poem but also the Supreme Almighty even after knowing the reality. Like this they entirely changed the truth in the history of Manikkavasagar also. While Thiruvagasam says that Siva-labourer stood at the bank of Vaighai with full of wound all over the body by quietly bearing all the severe beatings of Pandiyan, (8:8) the poets described that Siva-labourer had vanished even before the stick fell on His back or the beating fell on

His back was reflected at the back of all the creatures and on everything in all the worlds. Manikkavasaghar says that the jackles turned into horses were all disappeared at the same moment when Pandiyan took over the charge.(36:7) But the poets described that the horses again turned into jackles and disturbed the entire city. The Madhurai events of Sambandhar were not only included into Thiruvilaiyadals but also with imaginary version just opposite to the truth. Thevaram says that the terrorist Digambara Jains were surprised at the greatness and kindness of the spotless Sambandhar and some of them became devotees while the others left Madhurai.⁵⁶ In the historical epic Thiruththondar Makkadhai, Sekkilar also gave the right version who wrote the epic with reference to the literary, historical and archaeological evidences.⁵⁷ But the Thiruvilaiyadal epic poets and Nambiyandar Nambi gave an opposite version regarding the end of Madhurai events. The Digambara Jains who left Madhurai, with no gratitude tried to kill Sambandhar again in Thiruvalivalam also.⁵⁸ The Jains destroyed large number of Thevara hymns after the liberation of Sambandhar. Only 3% of the Thevara hymns were available to Nambiyandar Nambi and Raja Raja Solan that also were kept under heavy security in Sidhambaram temple which could not be touched by anybody even by the king easily.⁵⁹ So naturally the society felt that the kindness and generosity shown by Sambandhar to the terrorist Jains were like pouring milk to the poisonous snake instead of killing it, as Thirukkural says that doing good is also wrong when it is done without seeing the character of the others.⁶⁰ Thiruvalluvar further says that it was the duty of the king to punish those who engage in murder and terrorism.⁶¹ Thirumoolar also says in Thirumandhiram that it was the duty of the king to punish those who do not stand by the nature of their religions.⁶² It would have been a fair and suitable reward and justice if the terrorist Digambara Jains were sentenced to death. so if not by reality atleast by imagination the society wanted to punish the cruel Jains for all their terrorism. So the poets modified the end, that the Pandiyan king had ordered death sentence to Digambara Jains for what they deserved, and as per the condition laid by themselves. The wordings of Nambiyandar Nambi regarding this end clearly express only the anger and burning hearts of the society that the Jains should have been punished severely for their evil deeds towards Tamils.⁶³ In Thiruththondar Makkadhai, the poem

that speaks out the truth and reality regarding the end of Thennadu (Madhurai)⁶⁴ was shifted to somewhere after the Thiruvoththoor palm tree event and four new poems were composed and added with Madhurai event.⁶⁵ After Thirugyana Sambandhar it was impossible for any poet to remain without glorifying the service of Sambandhar. Hence the Thiruvilaiyadal epic poets included the Madhurai events of Sambandhar into sixty four Thiruvilaiyadals. Regarding the history of Manikkavasaghar the poets whose epics had to be inaugurated by the kings, did not want to annoy the kings by blaming the Pandiyan and tried to justify his torture on Manikkavasaghar. Another reason was that the kings themselves might had directed the poets to take care of not blaming the Pandiyan, while writing the Thiruvilaiyadals regarding Manikkavasaghar. Paranjodhi Munivar himself says that for even the great sages who had achieved the grace of Supreme Almighty and renounced everything also would repeat the same as said by the king.^{65a} As such, what to say about the ordinary poets who were after fame and name. Above all the knowledge, nature and wish of the poets themselves much reflect in their writing. Thus there was one or other reason behind the changes made. Even the popular Valmiki Ramayana also had not reproduced by the later poets as it was. Each and every poet, in each and every language made numerous changes and in course of time these changed version only taken as the real and became popular. Nobody cared to even look into Valmiki Ramayana to know what was original. Starting from the Aghalya episode only the imagination by the other poets is taken as real and the version of Valmiki had gone in air. In Thiruvilaiyadals nobody cared to look into the Thevaram of Sambandhar, Thiruvasagham of Manikkavasaghar, hymns of Nakkeerar etc. Only the stories written on them by the others are taken as fact. In spite of making so many changes in Thiruvilaiyadals the poets retained the total number sixty four. In future if anybody wants to add the fresh and recent Thiruvilaiyadal of the idols in Sivan temples in various countries drinking milk which occurred last year (5096 Kali, 1995 A.D.) 4th and 5th day of purattasi month (21, 22-Sep.) and witnessed by the entire world, could also have been easily added with the very ancient Thiruvilaiyadal of the stone elephant eating sugar cane, without changing the number sixty four. since all the sixty four Thiruvilaiyadals were completed by the period of forty nine sangam

Madhurai Meenakshi Sundhareswarar temple



Stone elephant eating sugarcane



Sundhareswarar (Sivan) getting married with Meenakshi (formation of Meenakshi Sanctum in Sundhareswarar temple) was the fourth Thiruvilaiyadal among the 64 Thiruvilaiyadal of Sundhareswarar.

poets, Manikkavasaghar was definitely earlier to sangam poets. The sangam poet Kalladar had reference for sixty four Thiruvilaiyadals. Hence the Thiruvilaiyadals related to sangam and sangam poets like Nakkeerar who was contemporary to Kalladar, were definitely the final and the latest Thiruvilaiyadals. The sangam was destroyed by the Jains when they invaded and captured Tamil kingdom earlier to the establishment of Pallava empire. So the period of 49 sangam poets was Kaliyugham 32-33 century (1-2 A.D.).

Manikkavasaghar and Thiruvasagham in Paththuppattu & Ettuththoghai - the collective works

Some of the Tamil literatures were now and then compiled into groups according to their theme, size, lyric style, divinity, expression etc. Important of such groups are Naanmarai-the four Vedas namely Aram, Porul, Inbam, Veedu and twenty eight Agamas which were born in a place beyond Sri Lanka, Paththuppattu & Ettuththogai (collections of ten poems & eight groups), Panniru Thirumurai (twelve sacred books) Padhinaangu Maikkanda Saaththiram (fourteen truth-visioned philosophy), Padhinen Keelkanakku (eighteen lower works), Padhinen Melkanakku (eighteen upper works), Padhinen Puranam (eighteen epics), Nalayira Divyap Prabandham (four thousand hymns), Thanippadal thirattu (collection of individuals) etc.

Among these various collections, Paththuppattu & Ettuththogai were the collections of hundreds of loose poems based mostly on romance & war, written by more than four hundred poets. **Eventhough these were the collections of more than four hundred poets, they were so less equal to the writings of just a single poet only.**

Paththuppattu:-

This collection has ten poems written by different poets ranging from hundred lines to six hundred lines in Asiriyappa with two to ten Venba lyric (four line poem) at the end. In Paththuppattu, the very first poem 'Thiru Murughatrup Padai' (directing towards Murughan-the six faced aspect of Sivan, which is considered as the son of Sivan) was written by the sangam poet and a great devotee Nakkeerar, with ten Venbas at the end. Other nine works were materialistic and on kings

with two Venbas at the end.

Ettuththogai:-

Ettuththogai was the collection of eight groups. Each group has the collection of poems from seventy to five hundred. In these eight collections the Paribadal collection has mostly devotional songs on Paribadal lyric, out of seventy only twenty two are available. Pad-hitruppaththu (ten x ten) has hundred poems on Sera kings. Purananooru collection has four hundred poems of miscellaneous except romance or sex. And the other five collections are romantic.

The writings of these collections were dramatic and in very tough language, written under the given formate and classifications prescribed in the grammar work for poems on certain themes and situations. Inspite of being romantic and fully dramatic like that of today's cine stories with sex and violence that had nothing to do with practical life, spiritualism, devotion, supreme Almighty etc. due to the deep and strong devotion and spirituality of the society, these collective works also have plenty of reference for God, temples, festivals, worships, pilgrimage, chanting of Vedas and Agamas, performance of various yagas, philosophy, greatness of devotees, rituals, beliefs, holy scriptures, puranic stories, various incarnative figures of Northern India, episodes from Ramayanam, Mahabharatham and so on. The Paththuppattu Ettuththoghai collective works very often had described the spiritual feelings and religious activities of the mass. The entire society was so spiritual and devoted to the Supreme Almighty that worship was done regularly morning and evening and prayer was must before starting the routine works of the day apart from every occasions from birth to death.⁶⁶ People led the life of virtue and spiritual with charities, protecting the cows & Brahmins, performing the yagas etc.⁶⁷ People gathered together to carry out non-stop festivals, to take holy dip in the sacred waters and worship Parama Sivam along with the worship of all the Lords, tree, snake, sun, moon, mountain, rain, star, spirit and so on.⁶⁸ The kings and mass performed various yagas by chanting Vedas and Agamas.⁶⁹ Sages, Brahmins, astrologers and devotees were hailed.⁷⁰ The devotees were treated as the form of God.⁷¹ The mass and the kings visited the temples with their family

members and officials.⁷² Kings donated the rare & valuable items to Siva temples.⁷³ The worship of Sivam was in high peak and remained the prime worship for all the other worships.⁷⁴ The prayer songs and the first poem of almost all the collections were on Sivan except Kurundhogai that also on Murugan-the separated form of six faced Sivan only.⁷⁵ The first poem of Kaliththogai collection is on the various dances of Sivan. Purananooru has its very first poem on the pure transcendental aspect of Sivan. The prayer song of Ingurunooru collection is on Ardhanari aspect with the begining of Saiva Siddhantha philosophy, expressing the relation between the Supreme Almighty-soul-world. The prayer song of Natrinai is on the Thrimoorthy aspect of Sivan. Madhuraikkanji and Paribadal talk about the last phase of Saiva Siddhantha philosophy with the description of the matured and purified souls seeing the temples and devotees as Sivam.⁷⁶ The poems written by the Sola king Kopperunjolan and Kaniyan Poongundranar were totally on saiva siddhantha philosophy.⁷⁷ Most of the the similes used in these collective works were on God and religion only. Since the Patthuppattu Ettuththoghai collection has plenty of reference for religious activities it is not surprise that they have reference for the experience of Manikkavasahar and the festivals related to Manikkavasaghar and Thiruvagasga Padhighams.

Manikkavasaghar in collective works

Mann sumandha Thiruvilaiyadal:-

Paribadal, one of the eight groups of Ettuththoghai has reference for Mann sumandha Thiruvilaiyadal. A Paribadal poem on Vaighai river described this thiruvilaiyadal as,⁷⁸

Breaking both the banks flooded out, controlled and at the time of evening blocked in the rocky layer, showed the beauty of celestial in the water shadow.

The world is not enough to hold your (Vaighai) fame.

Appar Thevaram says that Sivan stood at the bank of Vaighai and controlled the flood.⁷⁹ Paribadal further describes that the water of Vaighai reflected the beauty of Sivan through the shadow that fell on the river.

Madhurai lawn and the horses:-

Madhurai got limitless fame and divinity due to the arrival of the horse for the sake of Manikkavasaghar. Paribadal says that Madhurai is filled with many fame and songs.⁸⁰ Madhuraikkanji described Madurai as the well famed Koodal.⁸¹ Kalladam says Madhurai was divine with songs.⁸² A Kaliththogai poem had referred to the pride of Madhurai that it got due to the arrival of the horse on its lawn as

Like that of the big Madhurai lawn what the horse made you pride?⁸³

Thiruvembavai festival (Amba aadal):-

Thiruvadhirai (Aarudhra Dharisanam) and Thiruvembvai are the festivals celebrated in the month of Margali (Dec-Jan). sivan is popularly known as Aadhiraiyan and there is a popular saying on Thiruvadhirai festival that one must atleast taste the Kali of Thiruvadhirai (a dish made up of rice particles offered to sivan after the worship on Thiruvachirai day). Paribadal, Puram, Agha nanooru, Kaliththogai and Paththuppattu collections had in details described the Thiruvembavai and Thiruvadhirai festival in the month of Margali with full of devotion and spiritual fervour. The festival Thiruvadhirai and Thiruvembavai are described in the collective works as follows:

He-the Aadhirai Mudhalvan⁸⁴,
Aadhiraiyan who is rare to get.^{84a}

In the month of Margali on the day of full moon of Aadhirai, the Agamic Brahmins initiated the festival. The sacred threaded Brahmins **hold the holy pot**. The girls for celebrating Embavai (Amba aadal) **guided by the elderly women who got up first, sing in the cold early morning take bath in the stream and worship the sacred flame** performed by the vedic Brahmins.

Girls who touched the **holy pot of the temple**.^{84b}

Sing at the house of others.⁸⁵

The house girls gathered around the beautifully decorated

water tank in front of the banyan tree of the Three Eyed (Sivan) of the world famous fine musical ancient best scripture of four vedas.⁸⁶ *(The four vedas were delivered under the banyan tree by Sivan to the four sages)*

The mother also with entire family take bath by offering worship.⁸⁷

To be with those who **take holy dip** in the flowry water and **praise** the fine powerfull **Supreme Almighty**.⁸⁸

The women with their spouse take dip in the flowry water that have the falseless tradition of granting heaven.^{88a}

The collective works had described the Embavai festival celebrated by the mass exactly in the same way as directed by Manikkavasaghar. In his Padhigham Thiruvembavai, Manikkavasaghar directed the mass especially the girls to get up early in the morning, awake the others also, take bath by chanting the names, glory and grace of Parama Sivam. In one of the songs Manikkavasaghar says

Our girls! Take bath in the cold water
Sing the glory of Sitrambalam
Sing the meaning of Vedham
Sing the way of being That
Sing the glory of the flame
Sing the glory of garland of Kondrai
Sing the First one and the Last one (Sivan)
Sing the glory of Uma and take bath.⁸⁹

The description of Amba Aadal in Paribadal goes step to step in the same way as directed by Manikkavasaghar for the girls to do. The description regarding the Embavai festival in various collective works very clearly picturise the popularity and practice of Thiruvembavai and its effect on the mass during the period of these collective works.

Not only Aadhirai and Embavai festival in the month of Maarghali but the Thaippoosa festival-taking holy dip in the Poosa day of Thai month next to Maarghali also is described in the collective works.

Having the holy bath of Thai with mother by the side

Would you achieve the holiness of taking bath on Thai

The food of those who keeps the fast of Thai.^{89a}

Apart from describing the Thiruvaadhirai festival in a separate Pad-higham, Thevaram describes all the three festivals- Thiruvaadhirai, Thiruvembavai and Thaipoosam very often and in detail.^{89b} Thus the path shown by Manikkavasaghar was not ended with Maarghali month but extended to Thai month also apart from chanting the names of Sivan becomes routine across the country while taking daily bath. In Medieval period the Thiruppavai composed by Aandaal in the style of Thiruvembavai, describes the high peak devotion and spiritualism of the mass-getting up early in the cold morning, keeping fast, doing worship, going to temple and so on based on Krishna, the cowherd characters and sites of Mahabharatham.

Thiruppalli Eluchchi:-

Invoking God in the temples in the very early morning through music and songs to start the daily worship is known as Thiruppalli Eluchchi. In the period of collective works not only Thiruvembavai, but Thiruppalli eluchchi also adopted by the mass as described and practiced by Manikkavasaghar with his relatives. Through his Thiruppalli Eluchchi Padhigham Manikkavasaghar changed the tradition of the musicians and singers, for going to temple early in the morning who were at the palace to get up the kings from their bed. After the Thiruppalli Eluchchi of Manikkavasaghar the kings themselves were at temples early in the mornings with their relatives. Going to the temple in the early morning and sing the glory of Supreme Being was in high peak during the time of Paththupattu Ettuththogai collective works. Natrinai, Purananooru, Paribadal and Madhuraikkanji works had described the holy atmosphere of Thiruppalli Eluchchi in the early morning exactly as practiced by Manikkavasaghar.

The musicians played the fine instrument and the beautiful early morning replaced the night.⁹⁰

Playing the fine instrumental music in front of Supreme Being.⁹¹

Getting up from the sleep by the voice of four Vedas.⁹²

The sacred Brahmins sing the four Vedas,
 The musicians played the fine music in the musical instruments in the very early morning,
 The Puranic scholars praised,
 The holy persons chant, With them the musicians played their music along with Vedic chants,
 The drum was beaten sweetly,
 The cock announced the arrival of morning
 Thus the night was replaced by the blissful early morning.⁹³

These lines of the collective works describing the Thiruppalli Eluchchi scene very clearly had picturised the fine devotion and high spiritualism of the society during the period of Paththuppattu and Ettuththoghai collections.

Proverb on Manikkavasaghar in Natrinai:-

Natrinai has the proverb based on the life history of Manikkavasaghar. In Tamil there are some proverbs based on the life history of divine masters, sages, temples, God, festivals, culture, philosophy, ideology etc. For example Kannaip pariththalam kolaik koduppaan is the proverb (Even if He plucks the eye He would grant a stick) born on the experience of Acharya Sundharar with Parama Sivan. when Saint Sundharar was in Thiruvotriyoor, he wished to get married with the devotee named Sangili who was doing temple services in Thiyagesar (Sivan) temple. Sangili agreed to the proposal on the condition that Sundharar should take oath that he would never leave Thiruvotriyoor. Sundharar who was on continuous pilgrimage throughout Tamil kingdom, did not want to take such an oath that binds his devotion and service to the society. So Sundharar prayed to Thiyagesar to shift His existence from the Lingam in the sanctum sanctorum to the shade under Maghila tree - the sacred tree of the temple, so that the promise made in front of just a stone would have no value at all. Sivan fulfilled the wish of Sundharar and remained under the Maghila tree at the time of oath. Sangili asked Sundharar to take oath under the Maghila tree and not in the sanctum. Sundharar, with full of knowledge that Sivan was under the tree against his own prayer, took the oath that he would never

leave Thiruvotriyoor. But he could not able to remain in Thiruvotriyoor for long time. To attend the Thiruvadhirai festival in Thiruvaroor in the month of Margali (Dec-Jan) he left Thiruvotriyoor. The moment he crossed the border he lost both his eye sights. The totally blind Sundharar continued his pilgrimage and visited temples by rendering Padhighams. He prayed Sivan to grant atleast a stick if not the eyes. In Thiruvenbakkam temple Sivan granted a stick to Sundharar. On this event a proverb raised that 'Even if He plucks the eyes He would grant a stick'. In Kanjiburam temple Sundharar got his left eye sight and in Thiruvaroor he got back his right eye also.⁹⁴

'One should not reside in a place where there is no temple', 'The vision of temple tower would keep away the sins' are the proverbs on the temple. God is there for who has no one, Without God not even an atom would move are the proverbs on God. The people should get united to pull the temple chariot, One should atleast taste the Kali of Thiruvadhirai are the proverbs on festivals. When seen as stone there would be no dog, when seen as dog there would be no stone, He would be in the pillar as well as in the minute particle, are the proverbs on philosophy and the nature of Supreme Almighty. One can trust even the thief but should not trust the darf (Vamana) is the proverb on puranic story.

Buddhaism discourages killing but encourages non-vegetarianism. Buddha himself was a non-vegetarian who died while eating the flesh of a pig.^{94a} Kondraal paavam thindral poyitru i.e. the sin of killing would be washed away by eating its flesh is a joking proverb on the funny concept of Buddhism that only killing is sin and not eating the flesh. This senseless notion of pro-non vegetarianism was strongly condemned and totally rejected by the Tamils when the Buddhist missionaries did their preaching for conversion in the land of highly advanced spiritualism & philosophy. The Saiva Siddhantha scholar Thiruvalluvar asks and declare in his book Thirukkural in a separate chapter like that of Thirumandhiram as follows:

How a person could be merciful who eats the flesh of the others to grow the flesh of the self?

If there is no one in this world to buy for the purpose of eating

there would be no one to sell the flesh (by killing).

The one who rejects killing as well as eating the flesh would be venerated by all.

and so on.⁹⁵ There is another proverb also as 'if there is no buyers there would be no sellers also'. The above mentioned Thirukkural also is based on this proverb only. Thus the doctrine of Buddhism became laughing stem among the Tamils who were Saivas (vegetarians) by nature. To make fun of the non-vegetarian concept of Buddhism there was a proverb raised sarcastically among the mass as Kondral pavam thindral poyitru. Thirumoolar in his work Thirumandhiram condemn the killers and flesh eaters as the lowest caste (Chandala) who would be thrown into the burning hell for their cruelty of eating the flesh and killing.⁹⁶ The vegetarians are always considered as the higher castes in the society.

Digambaras (naked) and Shwethamabaras (white clothed) were the two sects in Jainism. It was the naked Jainism which did both political and religious invasion on Tamils. Dressing is one of the basic and most important feature that differentiates the human from animals. When the naked Jains (Amanas) did their preaching to convert the Tamils, naturally the nude Jains became laughing stick among the well civilized spiritualists. Eventhough by birth the naked Jains had a look of man, by behavior and habits they were like animals. Hence there was a proverb araised on these naked Jains as 'Aadai illadhavan arai manidhan' i.e. the clothless he is half a man. Thirukkural declares,

Even after well educated, anyone who does not learn to be with the way of the world is brainless.⁹⁷

Appar Thevaram says

Those sinners who simply do not know to live with the way of the world.⁹⁸

Like these, there is a proverb on the history of Manikkavasaghar. Sivan the worshipping diety of Manikkavasaghar came across his way and revealed out the divine form to Manikkavasaghar. Based on this very first divine experience of Manikkavasaghar with Parama Sivam under Kurumdha tree in Thirupperundhurai, araised a simile proverb as

‘Kumbidum theivam kurukke vandhadhu pole’ i.e. like the worshipping diety that came across the way. This proverb of simple and common language is used in a Natrinai poem⁹⁹ with classical words as per the style of the poem as Valibadu Theivam kan kandaangu i.e. like the worshipping diety that came to the eye sight or like that of having seen the worshipping diety with the eyes. Apart from these many references in the collective works, there are many verses of these Paththuppattu & Ettuththoghai works similar to the verses of Manikkavasaghar’s works.¹⁰⁰

The period of Paththuppattu Ettuththoghai collections:-

Paththuppattu has the collection of ten long poems. The very first poem Thirumurugatruppadaï on Murugan was written by Nakkeerar, who was a great devotee and one of the forty nine poets of Madhurai Tamil Sangam. This Thirumurugatruppadaï along with the other devotional poems of Nakkeerar remains in eleventh Thirumurai.

Ettuththoghai has the collection of eight compiled works. Paribadal, one of the these eight groups has the collection of seventy poems-thirty one on Murugan, eight on Vishnu, one on Kotravai (Sakti), four on Madhurai city and twenty six on the river Vaighai. Along with the devotional songs this Paribadal collection has some indecent romatic poems also. Since the nature of sangam was purely spiritual, philosophical and moral¹⁰¹ there was much hesitation in admitting this work in Tamil Sangam. Then due to the majority of the devotional songs Paribadal was atlast approved by sangam. The introductory poem of the commentary of Paribadal says that the nector of Paribadal songs came out with difficulties in the ocean of Sangam where research was done by fine language (devotional) poets headed by Sivan, Murugan and the sage Aghasthya.

The Pandiyan Ilamberu Valudhi’s poems are in Paribadal and Pura nanooru collections.¹⁰² The poet Nallandhuvar had his poems in Paribadal, Agha nanooru, Natrinai and Kaliththoghai.¹⁰³ Nallandhuvar’s Murugan Paribadal on Thirupparangundram was so popular that it was praised by a poem of Agha nanooru collection.¹⁰⁴ The first poem in Kurundhoghai collections was the poem of Dharumi to whom the sangam poet Nakkeerar raised objections for giving

reward.¹⁰⁵ The very first poem of Pura nanooru collection was written by the sangam poet Perundhevanar who wrote Mahabharatham in Tamil for which he was popularly known as Bharatham padiya Perundhevanar i.e. Perundhevanar who had sung Mahabharatham. Apart from this, the very first song or the prayer songs of almost all the collections were written by Perundhevanar and he has his poems in Agha nanooru (51), Kurundhogai (255), and Natrinai (83) collections also. So these Paththupattu Ettuththoghai collective works were contemporary to the forty nine poets of Madhurai Tamil Sangam. In Paththupattu collection Thirumurgatruppadai alone is the sangam work written by sangam poet Nakkeerar and in Ettuththoghai collections Paribadal alone is the sangam work admitted in sangam. But unfortunately the modern scholars refer to all the collective works as sangam work by totally rejecting the facts and evidences that Madhurai Tamil Sangam was set up by devotional poets by considering Parama Sivan as the head poet. One cannot find any sort of reference to sangam or sangam poets or sanga literatures in these collective works. Sangam, sangam poets and sanga literatures had reference and appreciation only in spiritual or religious literatures. The scholars neglected all the real sangam literatures and claimed these collective works as sanga literature that did not have even the smell and shadow of Madurai Tamil Sangam. It is totally unknown when the Tamil Sangam was set up. **So it is unfair to call any period as sangam period.** The Tamil Sangam works were destroyed by the Jains and Tamil Sangam was converted into Jaina Sangam when they invaded Tamil kingdom, defeated the Tamil kings and established Kalapira rule. At the end of the sangam there were forty nine poets like Nakkeerar, Kabilar, Paranar, Kalladar, Adhira Adighal and so on. Out of the works of these forty nine also not even the works of five or six poets available completely. What ever the works available they were compiled into eleventh Thirumurai with the poems of other saint poets. In Paribadal also out of seventy only twenty two were available. Apart from these works Thirukkural and Kalladam of Kalladar alone are the sangam works. If the period of the forty nine sangam poets is referred to as sangam period, the collective literatures could be termed as the "works of sangam period" (Sanga kala noolghal) and not as sangam works (Sanga noolghal). Most of the sangam works and many other books were destroyed by the Jains during their rule in

Tamil kingdom. Sambandhar Theveram says.¹⁰⁶

Thiefs who had stolen or burnt many glorious books.

The blinds who do not know the value of Tamil and Ariyam (Sanskrit).

The dirty Jains with great crime wandered like big elephant heavily abused the Agamas and Mantras.

The senseless naked wander by abusing Vedas and Yagas.

The naked people could not tolerate even the air that touched the body of the ash-smeared devotees.

The cruel wicked abuse the poets.

These Thevara lines very clearly picturise the hatred and very cruel nature of Jains towards Tamil language, Tamil poets, devotees, holy scriptures etc. The Jains were doing the same thing even before they captured the power. A poem from Pura nanooru collection says¹⁰⁷

The extremism of those who attacked the ancient well advanced vedas spoken by the long fine haired (Supreme Being Siva), the age old Prime One.

Tholghappiyam had reference for Puranic works.¹⁰⁸ Sambandhar Thevaram refers to the tradition of reciting the eighteen puranams. These eighteen puranams were totally different from that of northern works in Sanskrit. The Tamil eighteen puranams were on Supreme Almighty Sivan, Murugan, Pillaiyar (Ganesa) while Sanskrit puranams were on celestials like Agni, Vayu, Naradha and persons like Vamana and animals like Matsya (fish) Koorma (tortoise) Varaha (pig) - the various births of Vishnu.¹⁰⁹

Sambandhar says,

He the God of Aiyaru granted the defectless eighteen.

The sound series of Soodhan centered on the Prime God of five elements.

Madhuraikkanji-a Paththupattu work had referred to the puranic discourers (Soodhar).¹¹⁰ All such spiritual works in sangam like four

Tamil Vedas, Agamas, Puranams, devotional and philosophical works, musical, drama and dance works, works of astrology, archaeology, astronomy everything were destroyed by the Jains. In course of time people had totally forgotten even the truth that once they had such works.

Since the Paththuppattu Ettuththoghai collections were contemporary to the forty nine poets of Madhurai Tamil Sangam and have the poems of sangam poets like Nakkeerar, and Perundhevanar, the period of collective works was also Kali 32- 33. Both the sangam poems and collective literatures have reference for Manikkavasaghar. And the Thiruvilaiyadals done for the sake of Manikkavasaghar were earlier to the Thiruvilaiyadals done for Sangam poets. Hence the period of Manikkavasaghar was earlier to 32-33 Kali. The Sangam poets Nakkeerar and Kalladar had reference for Karaikkal Ammaiyar who had visioned the Supreme Being.¹¹¹ It was already proved that Manikkavasaghar was the first of all such divine composers.¹¹² Hence Thiruvagasagham of Manikkavasaghar becomes the most ancient Tamil literature available so far.

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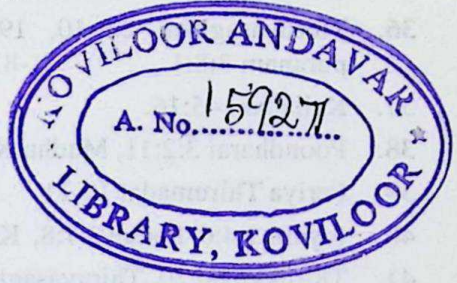
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94. Vennbaakkam 7:1:9, Vada Thirumullai Vaayil 7:1:3, Otriyoor 7:1:1,2,4,9, Vennbaakkam 7:1:10, Kachchi Eghambam 7:1, Aaroor 7:8:2.
- 94a. Sa. Subramaniam, Indhiya Varalaru p. 54, 1972, Berthlemy, Buddha and his religion.
95. Thirukkural 251, 256, 260.
96. Thirumandhiram 1:6:2, 1:7:1.
97. Kural 140.
98. Anaikka 6:2:3.
99. Natr 9.
100. Thiruvvasagham collective works.
5:37 Kurundhogai 28.
7:10 Pari 4:53-54.
7:10 Pari 3:20.
32:4 Pari 5:78-80, 14:30-31.
4:137-41 Pari 13:17-22.
4:34 Porunar 36.
3:40- 41,4:204 Madhuraikkanji 40.
7:19 Puram 397.
8:13 Pari Thirattu 1:75.
5:96 Kali 106:18-19.

5:33 Agham 3.

8:17 Pari Thirattu 2:74- 79.

Kovai 289 Agham 110.

7:16 Natrinai 347.

Kovai 187 Kali 149.

1:72 Kali 60:29.

101. This book pp 91-93.

102. Pari 15, Puram 182.

103. Pari 8, 15, 20, Agham, 43, Natr 88, Kali Neidhal.

104. Agham 59.

105. Kalladam 1:11-12.

106. Vilamar 3:1:10, Aalavaai 3:3:4,2, 3:7:1,4,8, 3:3:10.

107. Puram 166.

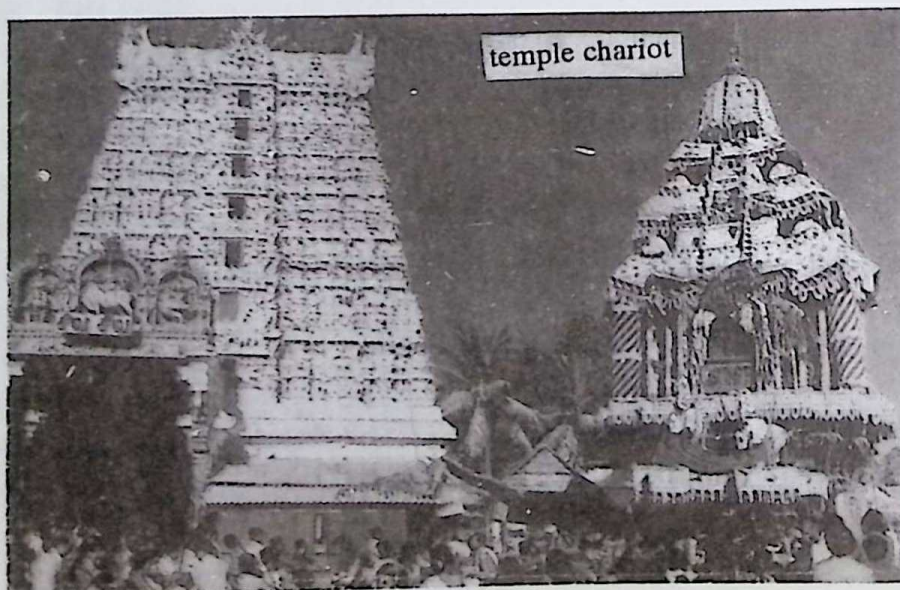
108. Tholghappiyam Porul 384, 310, 538.

109. Iyyaaru 2:4:6, Kedharam 2:1:2, Podhu 3:7:8.

110. Madhuraikkanji 670.

111. Thirumurai 11:13:25, Kalladam 99:38-40, 76:16.

112. This book, pp. 81-82.



Thiruvasagham earlier to all the Tamil literatures

There are some fine and ample evidences which confirm that Thiruvasagham is the most ancient Tamil literature available.

Supreme Being Sivan and the Lords Trinity:-

The reference for the relation of Parama Sivan with the Lords Trinity in Manikkavasaghar's work and the other literatures is a wonderful evidence to confirm that Manikkavasaghar's works are the most ancient of all the Tamil literatures. In Manikkavasaghar's work Siva is referred to as Only One, God of Trinity namely Brahma, Vishnu and Rudhra, above the Trinity, who had been always worshipped by the trinity, creator protector and destructor of the trinity, could not be traced by the Lords Brahma and Vishnu, could not be known and visioned by the trinity and so on. Manikkavasaghar's works are the lonely literatures that do not refer to Supreme Being Sivan as Lord Rudhra, one of the Trinity, Sankara Narayana and Trimoorthy. All the other literatures including the romantic collections referred to Sivan as Rudhra, one of the trinity, Sankara Narayana and Trimoorthy even though they kept up the traditional truth that Sivan was the God of Trinity and beyond the Trinity. The concept that Sivan was one of the Trinity, and the aspects of Sankara Narayana & Trimoorthy became more and more popular in all the literatures throughout the ages. But in Thiruvasagham and Thirukkovaigar Sivan was referred to as only Oruvan Ennum **Oruvan** (the one known as only one), **Moovar Kon** (Head of Trinity), **Moovar Mulumudhal** (the absolute Prime of Trinity), Rudhranath (God of Rudhra), the One who had been always worshipped by the Trinity, and could not be known by the Trinity, Matchless, Comparisonless and so on.¹

From the very ancient time of unknown period, Sivan has been worshipped as the Paraman (Supreme One) who creates, protects and ends the Trinity namely Brahma, Vishnu and Rudhra respectively the Lords of creation, preservation and destruction of the various prescribed bodies. In Sivan temples there is a place for all the Lords from Brahma Vishnu to Navagrahams - the Lords of nine planets from

sun to kethu. Parama Sivan the Supreme Being does five fold actions namely creation, protection, destruction, concealation and liberation, for the welfare of the countless souls that take births from grass to the celestials Trinity.² The first three actions namely creation, protection and destruction are done with non living things i.e. worlds and bodies (souls have neither origin nor end and eternal like Supreme Being), and the later two-the concealation and liberation are done with souls that take births from grass to the Trinity that covers 84 lakhs births.³ Aghama works describe that **Nataraja - the aspect of movement and sound** is the form which exhibits these five fold actions of Sivam. The drum in the right hand refers to the creation, another right hand in the pose of protection refers to preservation, the fire in the left hand refers to destruction, the foot placed on the darf demon named Muyalaghan refers to concealation and the lifted foot is for liberation i.e. to free the souls from all the bonds-the birth & death, happiness & sorrow and the claim of I & mine, to be in union with Parama Sivan for ever.^{3a} The highly advanced philosophy of these five fold actions that covers the entire relation between the Supreme Being-souls-worlds is known as saiva Siddhantham. This Saiva Siddhantham which is the centre point of universal spiritualism and the Hindu philosophy constitutes Gyana Kandam-the third volume of the sacred Aghamams.^{3b} The Sivaghamams which were earlier to Vedhams⁴ were born thousands of years ago in South at a place known as Mahendhiram that had seven mountains and nine rivers.⁵ The sage Thirumoolar in his Agamic work Thirumandhiram says,

The south of the world is sacred because of giving births to.
Vedhams and Aghamams on seven hills having nine rivers
namely Kanni Kumari Kaviri so on.^{5a}

Except Lanka all the other lands with rivers and mountains were submerged in the ocean. Kaliththoghai and Silappadhigharam had referred to that the cruel ocean had eaten up many mountains, rivers and lands of Pandiyan kingdom.⁶

Among these much ancient two Tamil holy scriptures, Vedhams were for worshipping Sivan through fire, flame;⁷ and Aghamams were for worshipping through various images.⁸ Aalamar Selvan or Dakshinamoorthy under banyan tree was the aspect of Sivan that delivered

*The five fold actions of Parama Sivan
(the philosophy of Nataraja form)*

the form of movement and sound.



the four Tamil Vedhams starting from Aram,⁹ and the five faced was the aspect that delivered the Aghamams on Mahendhira or Mayendhira mountain beyond Lanka.¹⁰ Dakshinamoorthy, Natarajar, hundreds of Siva Lingams of big and small sizes ment for respectively temple and individual worship, temple tank, Nandhi, standing Rishaba Deva, place for priests, place for devotees, prayer hall, worshipping stage, bells, lamps, items of offerings, seals showing the religious procession etc. were discovered from Harappa & Mohanjodaro known as Indus valley.¹¹ The word Mohenjodaro itself is a Tamil word related to Aghamic worship meaning 'the one who delivers with five faces' and the word Harappa (Arappa) means Siva-the Father or Father of Aram the Tamil vedic text.¹²

The **Tamil Vedhaghamic priests or Andhanars** popularly known as Sivachariyars who had high regards and veneration even in the grammar work Tholghappiyam and collective works,¹³ were referred to in Sanskrit or Arya Vedhas as **Vrathyas**. The Rig, Yajur and Adharva Vedhas and Soothra literatures highly glorify these Tamil priest Brahmins for their philosophy, devotion to Sivan, penance, cleanliness, discipline, morality, social welfare etc.¹⁴ The influence and effects of Saiva Siddhantham is much seen in Yajur and Adharva Vedhas.¹⁵ Then the Aghamams were re-produced in Aryam (Sanskrit)¹⁶ which devlopped into Tantric literatures^{16a} while **Saiva Siddhantham the philosophical IIIrd volume of Aghamams was written as Vedhantham or Upanishadhams**, with reference to Parama Sivan as Bruhman or Para Bruhman, Eeswaran or Eesan, the Supreme One and the God of universe who could not be seen with the eyes-one of the five sense organs.¹⁷ And Thriyambakam in Maharashtra one of the twelve jyotir linga temples, is the one where the present Brahma Vishnu and Rudhra the Trinity worshipped Sivan together and took the charge of their respective departments. Here Sivan is known as Thriyambakeswaran (God of Trinity). The Tamil word Sivam (Sivappu or Semmai) which means the red one, perfect one, or pure one with no spot or dirt, had been written in Sanskrit as Shivam with the meaning auspicious.

In Ramayanam Sivan had been referred to as the One superior to Lords Brahma and Vishnu, worshipped by Vishnu and Brahma, the one

Five faced form of Sivan



who protects and safe guards Brahma and Vishnu in their trouble and distress.¹⁸ Rama, his relatives, teachers, friends and enemies all were the great and regular devotees of Sivan only. In Maha Bharatham also Krishna, his friends, relatives, and enemies all were the devotees of Sivan only. Krishna in his last days took Siva Dheeksha also which was of four types.¹⁹ As prescribed in the Aghamams, Ravana worshipped golden Siva Lingam and carried where ever he went.²⁰ Thus the Lords and their enemies demons both were the devotees of Sivan and Sivan was Deva Devan or Deveswaran (God of Lords). **Then Rudhra one of the Trinity, Lord of destruction and main of eleven Rudhras**, was totally identified with Supreme Sivan or Parama Sivan. When Sivan and Rudhra were identified as one and the same, Sivan was referred to as one of the Trinity along with Brahma and Vishnu. When this concept became popular, Sivan was attributed with the aspects of Sankara Narayana (having Vishnu in the half) and Trimoorthy (having Vishnu and Brahma on both sides) **as per the unifying nature of Saivam.**^{20a} This change that took place in North started spreading in south also. The total merger of Rudhra with Sivan and counting the trinity including Sivan had entered into south during the period of Manikkavasaghar and got totally rejected as a sin by the southernland where the Lords Brahma and Vishnu are regarded as the traditional, regular devotees of Parama Sivan and has numerous sacred places and temples worshipped by Brahma and Vishnu throughout the ages.^{20b}

Thiruvagasam says,

What a sin! Those who are like us, to die, ate the food in Daksha sacrifice, got scared of poison, cried out and worshipped for protection in the past, wandering now by counting with proud as 'Trinity' along with our God.²¹

This Triruvasagha hymn very clearly pointed out that the concept of counting Sivan as one of the Trinity along with Brahma and Vishnu had entered into South at the time of Manikkavasaghar and got rejected. Hence what ever the literature that praises or referes to Sivan as one of the Trinity, Sankara Narayana and Trimoorthy was definitely later to Manikkavasaghar.

Poet Nallandhuvanar the author of poems in Agham, Natrinai,

Paribadal and Kaliththoghai, counts the Trinity as Brahma, Vishnu and Siva along with the traditional truth that Rudhras are created by Siva.²² (He gives the account for the famous thirty three also as twelve suns, eleven Rudhras, eight Vasus, and two Ashwini Kumars. This thirty three is unfortunately misunderstood by the westerners and westernised & Russianised people as thirty three crore). Karaikkal Ammaiyar's hymns earlier to Sangam poets, describe the Sankara Narayana aspect with beautiful similes.²³ Agananooru poem also gives the description of Sankara Narayana aspect with fine simile.²⁴ The hymns of sangam poets Nakkeerar, Kabilar and Paranan had reference for Sankara Narayana and Trimoorthy aspects.²⁵ A sangam work Kalladam describes the Sankara Narayana and Trimoorthy aspects with reference to Vishnu as Rama and Krishna.²⁶ The collective works very often referred to Siva as Rudhra, one of the Trinity, Sankara Narayana and Trimoorthy eventhough they kept up the tradition that Sivan was beyond the Trinity.²⁷ Natrinai's prayer song was on the Trimoorthy aspect of Sivan.

Thevaram, eventhough in every Padhigham very strongly and deeply holds up the ancient and traditional truth that Sivan was Superior to the Trinity, beyond the reach of Brahma and Vishnu, Matchless, Comparisonless etc etc. it has many references for Siva as Rudhra, First and prime among the Trinity, Sankara Narayana and Trimoorthy. Seraman perumaal Nayanar a friend of Sundarar had separate hymns for Sankara Narayana and Trimoorthy aspects.²⁸ The Aalwar's poems very often praise the Sankara Narayana and Trimoorthy aspects in many hymns.²⁹

Thus from the time of sangam poets and collective works, Siva had been referred to as one of the Trinity, Sankara Narayana and Trimoorthy. But in Manikkavasaghar's works Siva remained only as the God of Trinity, beyond the Trinity, worshipped by the Trinity, beyond the reach of anybody, Matchless, Comparisonless etc. Manikkavasaghar's works alone do not have any reference for Siva as one of the Trinity or Sankara Narayana or Trimoorthy. This proves that Thiruvagasam and Thirukkovaayar are the most ancient of all the Tamil literatures. The hymns of sangam poets, Karaikkal Ammaiyar's works and Paththupattu Ettuththoghai collective works are definitely

later to Manikkavasaghar. Then due to the popularity and regular recitation of Thevaram and Thiruvashagham and as well as the popularity of other Thirumurais and the formation and installation of Naalvar (four Gurus or Acharyas) namely Appar, Sambandhar, Sundharar and Manikkavasaghar, the aspects of Sankara Narayana and Trimoorthy became fade and Lord Rudhra got totally vanished. And God Sivan remained as the Supreme One for ever. Both in south and north the words that refer to the Supreme Being like Paraman, Parameswaran, Eeswaran, Ishwar, Eesan etc are always the names of Sivan only throughout the ages.

Status of Indra:-

The status of Lord Indra in Thiruvashagham and other literatures also confirms that the works of Manikkavashaghar were ancient to other literatures. In the earlier time Indra was worshipped as an important diety and great Lord with separate temples and festivals. Then he was reduced to the authority of rain and one of the eight guards of eight directions, that continues till now. Indra now remains as the Lord of rain and east direction only. But in the ancient days he was an important and main Lord with temples and festivals. There was a temple for even to his weapon and vehicle white elephant named Iravadham.^{29a} The most ancient Tamil work available so far-a grammar book named Tholgappiyam refers to Indra along with Murugan and Vishnu.³⁰ In Thirumurugatrappadai, Paribadal, Purananooru and even in the romantic collections Indra was referred to as a great Lord very often.³¹ Indra festival was one of the important and grand festival.³² When Ramayanam and Mahabharatham became popular the image and status of Indra got spoiled and degraded lot. Then during the Jaina rule most of the temples and holy scriptures were demolished. Silappadhigharam says the temples of Indra were converted into the Buddhaist places; and Sivan temples into Jaina places.^{32a} In Pallava period and afterwards, Indra became one of the eight guards of directions and there was no honourable place or pleasant reference for Indra in the literatures. But in Thiruvashagham Indra had a very high position and honours as a great Lord equal to Brahma and Vishnu and even greater than these two. In Thiruvashagham Indra was praised as one of the most important Lords along with Brahma and Vishnu - many times first among the three as

Indra, Vishnu, Brahma and even higher than Brahma and Vishnu. Thiruvasagham refers to Indra as Purandharan and Indiran. Following are some of the Thiruvasagha verses regarding Indra.

Indiran, Maal (Vishnu), Ayan (Brahma), others and celestials

Indiran with Maal and Ayan every birth kept on searching You (Siva).

I do not want the life of Purandharan, Maal and Ayan.

He-the Piththan (Sivan) praised by those beginning from Purandharan, Ayan and Maal.

I do not want the pleasure of those starting from Purandharan to enjoy.

Countless Indras, numerous Brahmas and many Maal had died.

Maal, Ayan and the king of celestials (Indra) came and worshipped.

sivan who is rare to Ari (Vishnu) Ayan, Indiran and celestials.

Not only Ayan and Ari but Indra also with all the celestials

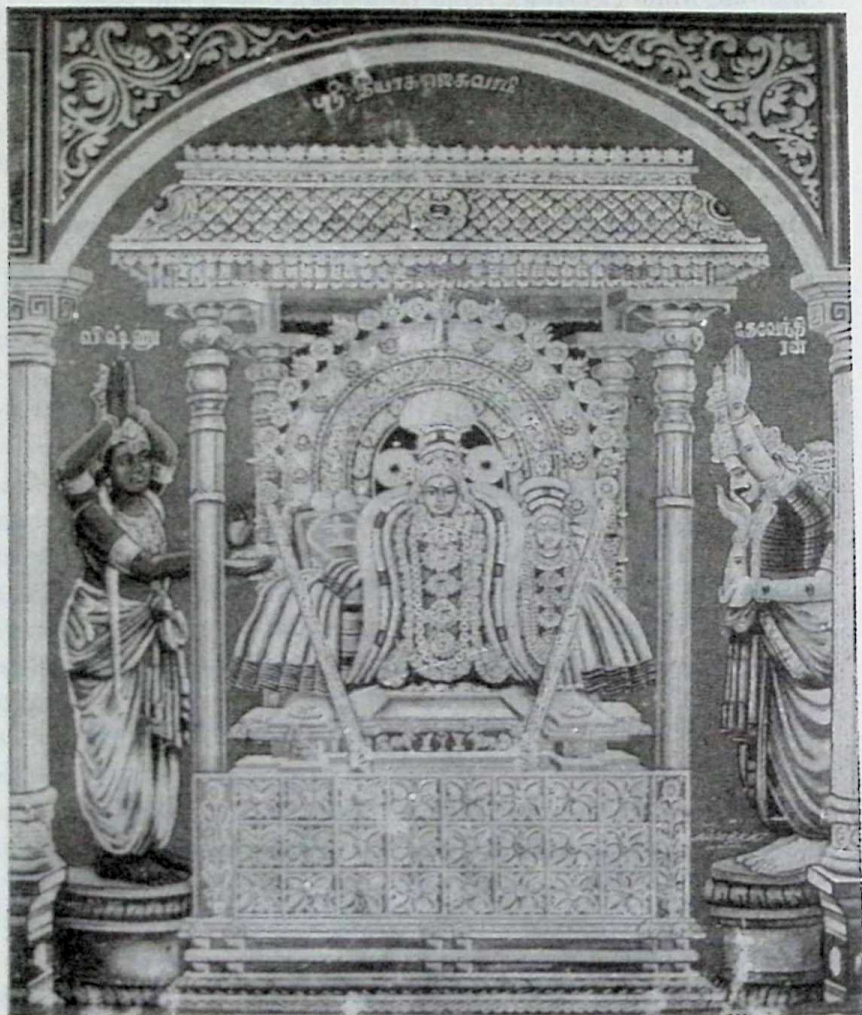
Ayan on the flower (Brahma), sleeper on the noisy ocean (Vishnu) and Purandharan (Indra).

The king on the flower (Brahma), Purandharan, the golden lady of tongue (Saraswathy) and Narayana (Vishnu)

Ayan, Thirumaal and the king of space country (Indra) are traditional devotees.

and so on.³³ In no other Tamil literature Indra had a very high status as in Thiruvasagham. This proves that **Thiruvasagham belonged to the ancient period when Indra was worshipped as an important and great Lord greater than Brahma and Vishnu.** The Kamadahana (burning the Lord of desire) episode also confirms that in the ancient times Indra was worshipped as the Lord superior to Vishnu, the

Thiruvārūr temple



Sivan worshipped by Vishnu and Indra

authority of preservation. Kama Deva was the son of Vishnu and Lakshmi. But Vishnu was totally helpless when Kama Deva was directed by Indra to disturb the Supreme Being Sivan when Parama Sivan was delivering the meaning of four vedas to the four sages under banyan tree (the aspect of Dakshinamoorthy—Supreme guru) through chin mudhra (silence).³⁴ The status of Indra in Thiruvagasam as an important great Lord and superior to Vishnu and Brahma proves that Thiruvagasam belongs to the ancient period and the most ancient Tamil literature.

Madhurai and Aalavai:-

Most of the sacred places in Bharatham were popular with many names. Seerghali, the birth place of Thirugyana Sambandhar had twelve names. And Thirugyana Sambandhar rendered Padhighams on all the twelve names by giving history and reason for every name. So Madhurai also. Madhurai was known by many names like Kadamba vanam, Madhurai, Koodal, Aalavai, Thennadu etc. In the ancient time, the divine city was popular with the name Madhurai. Then it became popular with the name Aalavai. Then in later period and now the city is again popular with the name Madhurai.

In the unknown period when the Tamil sangam was set up in this city by considering Parama Sivan as the chief and head poet of Sangam, it was known as Madhurai Tamil Sangam. The paribadal poems on this city were known as Madhurai paribadal. The names of nearly forty poets of the collective works had the name Madhurai as an adjective. Thus even though the name Madhurai was dominated during the period of sangam poets, the name Aalavai also remained famous. Peralavayar (one belongs to big Aalavai) was the name of a poet of collective work. The sangam poets Nakkeerar and Kalladar say

I - the devotee defamed the rare poem without knowing that it was He-the Handsome of Koodal Aalavai.

You seated in Aalavai! The Vedic one! Gracefully cure the irritating disease of my body.

The Prime beautiful Flame that resides in Aalavai with Uma.³⁵

Then the name Aalavai alone had been used in all the literatures till later period. The Thevara hymns on this divine city were known as 'Thiru Aalavaip padhighams'. The Thiruvilaiyadal epic written by Perumbatrap Puliyoor Nambi was known as 'Thiru Aalavai Udaiyar Thiruvilaiyadal puranam (the graceful game of the owner of Thiru Aalavai) (Sivan). In the later period again this city was known by the name Madhurai. The works of Saint Kumara gurubarar on this divine city was known as Madhuraik kalambagham. The name Madhurai is still continuing.

In Thiruvasagham the name Aalavai was totally absent. The divine city was known only as Madhurai, Koodal, Thennadu, Pandinadu etc. Sivan of this divine city also was referred to as Madhurai Arasu (King of Madurai) Thennan (Southerner), Pandiyanar etc and not as Aalavayan as referred to in other literatures. The Padhigam that describes the blissful act of Sivan as horse rider was also known as 'Thiruppandip padhigam only.' Since the name Aalavai and Aalavayan were famous from the time of sangam poets and dominated in succeeding works, Thiruvasagham which was free from the names Aalavai and Aalavayan was definitely earlier to the works of sangam poets and Paththuppattu Ettuththoghai collective works. Thus Thiruvasagham remains the most ancient literature.

Human worship, Ramayanam and Mahabharatham:-

Thiruvasagham had reference for Lord Vishnu very often. Even then Vishnu was referred to as Vishnu only and not by the names of his human birth in Northern India. And inspite of being totally spiritual works Manikkavasagar's songs were absolutely free from Rama and Ramayana stories. There was no influence of Mahabharatha stories also that dominated in all the other literatures irrespective of their theme. This also proves that Thiruvasagham belonged to the ancient period, earlier to the entry of Ramayana and the popularity of incarnative personalities and Mahabharatha stories in south.

Northern Personalities:-

Sangam literatures and collective works had plenty of reference for all the North Indian personalities like, Vamana, Parasurama, Rama,

Balarama, and Krishna. The stories of these persons were given in detail. The sangam poem Paribadal describes the story of Narasimha and prahaladha.³⁶ Mullaippattu gives the episode of Mahabali and Vamana.³⁷ Parasurama, his father Jamadhakni and Karthaveeryarjuna episode was spoken in kaliththoghai.³⁸ Paribadal, Agananooru and Purananooru give well description of Ramayana episodes.³⁹ The sangam literature Kalladam gives the synopsis of entire Ramayana and referred to Vishnu through the name of his human birth like Rama, Krishna and Narasimha.⁴⁰ The entire Mahabharatha was written by a sangam poet Perundhevanar. It was so popular that he was known as Bharatham Padiya Perundhevanar. Balarama was so famous that he had plenty of reference in collective works as a main Lord.⁴¹ The worship of Balarama was so high that there were separate temples and he was worshipped as a separate Lord from Vishnu.⁴² Almost all the names of Krishna were popular that the names of many poets of the collective works were after the various names of Krishna. Thevaram had plenty of reference for Vamana, Parasurama, Rama and Krishna and their worship and devotion to Parama Sivan in many sacred towns.⁴³ Thevaram very often referred to Vishnu by the names of these human births. The Padhighams of Nalayira Divya Prabandham were mostly on these personalities only. Thirumangai Aalwar described all the ten births including the future Kalki in two separate Padhighams.⁴⁴ Silappadhigharam often referred to the temple of Balarama and had a separate chapter 'Aychchiar kuravai' to praise Krishna apart from the various other references in many places. The hero of this imaginary epic was named after Krishna's name as Kovalan-the Tamil form of the Sanskrit name Gopalan which means cowherd that refers to cowherd Krishna after the popularity of Mahabharatham.⁴⁵ Then the entire Ramayanam was written in Tamil by Kamban and Mahabharatham was again written by Villi Puththoor Aalwar. But in the works of Manikavasaghar inspite of the fact that Vishnu was referred to very often he was mentioned by the names of Vishnu only as Hari, Maal, Narayanan etc and not by his various human births, except one or two reference. This proves that Thiruvasagham was earlier to all the Tamil literatures, **earlier to the popularity of northern human worship in south.**

Ramayana stories:-

The Paththupattu Ettuththoghai collective works and sangam poem

describe few episodes from Ramayana. Purananooru gives the episode of Ravana kidnapping Seeta - the wife of Rama and the monkeys picking up the ornaments thrown by Seeta on the way.⁴⁶ Agananooru talks about the forest life of Rama with ascetic dress and his victorious war on the ocean land of south most corner of Pandiyans.⁴⁷ Paribadal talks about the war of Rama with various demons in the forest as well as in Lanka in detail.⁴⁸ The sangam work Kalladam gives the entire synopsis of Ramayana beginning from the birth of Rama to his returning to Ayodhya after making Vibeeshana as the king of Lanka.⁴⁹ Paribadal mentions the various paintings on the stories of Ramayana with the names of many characters like Gauthama Rishi, Aghalya, Indra, Gauthama Rishi's curse to both Indra and Aghalya and so on, on the wall of a hall in Thirupparangundram temple.⁵⁰ Indra got the curse of Gauthama converted into one thousand eyes by offering worship to Parama Sivan in the sacred place named Kannarkkoil. Kaliththoghai, Paribadal and Thiru murugatrappadai referred to Indra with these thousand eyes.⁵¹ Thevaram talks about almost all the characters of Ramayana with various episodes including the rare episode like Vali-Ravana conflict.⁵² The Padhighams on Rameswaram, Vaidheeswaran Koil etc. are totally based on Ramayana. Silappadhigaram talks about the forest life of Rama with Lakshmana and Lankan war.^{52a} There is no need to say the place of Ramayana stories in Nalayira Divya Prabandham. Then the entire Ramayana epic was written in Tamil by Kamban. But Thiruvagasagam is totally free from Rama inspite of being a pure spiritual and devotional work with plenty of reference for Vishnu and his worship to Parama Sivan. There is no even the smell and wind of Rama in both the works of Manikkavasaghar. This is an ample and strong evidence which confirms that Thiruvagasagam was **earlier to all the Tamil literatures, and the entry of Rama worship and Ramayana in south.**

Mahabharatham:-

The entire Mahabharatha epic was written in Tamil in sangam. Hence the entire epic itself was a sangam work. The poet Perundhevanar became so popular that he was known by this work with an adjective to his name. The sangam work Kalladam describes the episodes of Mahabharatha from gambling to Krishna walking as an envoy between

Pandavas and Kauravas.⁵³ The Paththupattu Ettuththoghai collective works have plenty of reference for various episodes of Mahabharatha related to almost all the characters and the enmity between Pandavas and Kauravas including the unfair means adopted and advised by Krishna to defeat Kauravas.⁵⁴ As already mentioned almost all the names of Krishna were very popular with the Paththupattu Ettuththoghai poets. Not only Mahabharatha was so popular in Tamil kingdom during the period of sangam poets but also had a total ruling over the spiritualism and philosophy of south and its literatures. In Thirumurugatruppada and 5th Paribadal the existence of Murugan was not described as per the **Tamil tradition that the six fire sparkles of the third eyes of the six faced Parama Sivan turned into six children in the Saravana lake of Himalaya.**⁵⁵ But it was totally based on the **non-God and unholy versions found in Mahabharatham** regarding the birth of Skandha.⁵⁶ This shows the extreme popularity and influence of Mahabharatha stories in Tamil literatures at the time of collective works. Then due to the depthness and strength of Saiva Siddhantham in south, the Mahabharatha style of birth related to Skandha- Murugan was rejected and strongly denied by the society, and the traditional Tamil version raised again in Kandha puranam and succeeding other epics and devotional literatures.

Thevaram has various reference for the episodes related to Krishna and Arjuna. The hymns of Nalayira Divya Prabandham were mostly on Mahabharatha stories especially the hymns of Periyaalwar and Aandal were absolutely on Krishna and Mahabharatham only. Silappadhigaram has a separate chapter 'Aaychiyar Kuravai' to deal with Krishna and Mahabharatha stories apart from various other references.^{56a} Then again the entire epic was written by Villipuththoor Aalwar. Thus starting from sangam works and collective literatures the influence and rule of Mahabharatham was very high on all the literatures. But in the works of Manikkavasagar there was no even the shadow of the stories of Mahabharatham and its influence except one or two reference for Krishna which was found even in the grammar work Tholghappiyam-the most ancient book available so far.⁵⁷ While the Thiruppaavai of Aandal is absolutely on Mahabharatha with full of Mahabharatha characters, theme and places centered on Krishna, his

relatives, cowherd girls, and so on, the Thiruvembavai of Manikkavasaghar is totally free from even the wind of north, smell and shadow of Krishna and Mahabharatham, inspite of having many reference for Vishnu. Thus starting from sangam poems and collective literatures the glorification of human worship and the stories of Ramayanam & Mahabharatham had a high place in the literatures of all the time irrespective of their theme. But Manikkavasaghar's works, inspite of being spiritual, devotional and philosophical, are totally free from the glorification of Northern figures and Ramayana & Mahabharatha stories. This proves that Manikkavasaghar's work were earlier to all the Tamil literatures and the entry of Ramayanam and popularity of incarnative figures and Mahabharatham in south.

Jainism:-

Manikkavasaghar's works are totally free from any sort of reference to Jains, their behaviour and activities while the other literatures had plenty of reference for the nature, torture and terrorism of Jaina missionaries and rulers in Tamil kingdom. The sangam poets, Thirumandhiram, Thirukkural, collective works, Thevaram, Divya Prabandham, the various Thirumurais, Thiruththondar Makkadhai, Thiruvilaiyadal epics, various imaginary or fictitious epics like Silappadhigharam, Manimeghalai, Saiva Siddhantha philosophical works like Sivagyna Siddhiyar, war literature like Kalingaththupparani etc. have various types of reference for Jainism, Jains, conversions anti-vedhagamic propaganda, anti-Hinduism, anti-Tamil, torture, terrorism and cruel rule on Tamils and in Tamil land. But inspite of the fact that Manikkavasaghar faced severe attacks and numerous obstacles in the path of devotion, his works are totally free from all these events and facts regarding Jainism. This is an ample evidence which proves that Manikkavasaghar was earlier to the invasion of Jaina missionaries and rulers on Tamil kingdom.

Invasion of Jaina missionaries:-

Mahaveera was a prince born in northern India in a Saiva (Hindu) family devoted to Rishabha Deva or Nandeeswar (Sivan with Nandhi or Rishabham)⁵⁸ But Mahaveera remained with no royal character and turned into an atheist. One day he left the palace totally naked. He

preached against spiritualism, Vedhas & Agamas- the holy scriptures of **Hinduism-the only religion in the world at that time, centered and based on Saivam**. The followers and supporters of the naked Mahaveera were known as Jains, and this anti- religious set up or organization was known as Jainism. Then after the death of Mahaveera Jainism was divided into two groups namely Shwetambaras (white clothed) and Digambaras (naked). The Shwetambaras in course of time adopted the path of Saivam and became religious again by considering Nandi or Rishabha Deva as their first Guru or Theerthangar. They inducted all the features and festivals of Saivam or Hinduism by considering Mahaveera himself as Lord. Thus the Shwetambara Jainism re-united with Hinduism. **The Shwetambara Jains are like the worshippers of Rama and Krishna as Lords**. This is the Jainism that exists in northern India till now. But the Digambara Jainism engaged in abusing Hinduism. They attacked the Shwetambaras as anti Jains who did not follow the path of Mahaveera. When the clash between these two groups grew more, the Digambaras moved to South. The Digambara leaders with their behaviour like not taking bath, not cleaning the mouth, wandering totally naked, plucking the hairs by hand, taking food by standing etc. etc. occupied the places of sages and Brahmins and settled in hilly areas. They did their hatred anti-Hindu campaign with very poisonous language. But they could not have any root in the **deeply spiritual Tamil land where the highly advanced philosophy of Saiva Siddhantam with strong devotion was mixed even in the blood of illiterate and low class people like hunters fishers, potters, shepherds, washers, Pulaiyars etc**^{58a} who had high place in the society and venerated by all. Hence the Digambaras became a laughing stock among the strongly devoted Tamils, with a famous proverb clothless he is a half man (Aadai illadhavan arai manidhan) and the **Digambara Jainism was known as Amanam i.e. nudism**. The various literatures describe these facts as follows.

He - the well Good One (Sivan) whom the Lords of bald, naked Jains had praised with devotion.

He - the God worshipped by the Lord of Jains.

Those who do not know the path of Vedas and Agamas, abuse the other, are evil destructive masters.

The false of those extremists who attack the ancient six folded four scriptures that were delivered by long straight haired ancient Prime (Sivan).

Those who came down for fighting with no brain are the masters of separatism.

Those who had the tradition of fighting with their own would do what with others?

Those merciless wicked who grabbed all the properties that earned by performing Aram (Tamil Vedas).

Those people who die for debates in platforms by abusing the Agamas with other works severely for the people to get scared.

Those evil minded who did not know the path of truth for advancing the life but engaged in attacking.

Those (both Buddhaists and Jains) who found the fighting religions.

Those fighting evil minded who grew anger, the regardless people with no policy of unity, the useless people with destructive appearance would never join Your (Murugan) feet.

The Jains and Buddhaists do not join.

The Jains and Buddhaists with no friendly heart

The non-uniting Jainism and Buddhism.

The words of Buddhaists and Jains are dangerous than poison.

The Jains who adopted the hot words as their language.

The naked Jains and Buddhaists constantly abuse the God with fiery words.

The people who rocked the Agamas and mantras with great sin wander like a big elephant, took food by standing are

dirty troublesome.

The Amanas expert in fighting.

They wander with no cleanliness and do nuisance and the entire city laugh.

Even after well educated who do not learn to go with the world are brainless.

Those who do not learn to live suitable to the world.

The land of Saivas who had not accepted the words of Jains and Buddhaists, where men and women take bath by reciting the songs with deep concentration.

The life of the stabled persons with greatness who have mastered in all the twenty one fields with full of relaisation of the truth, strongly rejected the false of those extremists who attack the ancient six folded four scriptures delivered by the long haired ancient Supreme one.

The perfect people who did not listen to the evil words spoken intentionally by those false and cruel minded with no virtue.

The grand temple that has the existence of Murugan for these enemies to feel.

The place of those who have rejected the meaningless words of wicked and pseudo religious Buddhaists & Jains and carry out the true penance, engage in worshipping with flower and water.

The Siddhas with the mind of clean concept and knowledge, did not take the false of Jains and Buddhaists.

Those who do not take the words of hot-tongued Jains and wicked Buddhaists.

and so on.⁵⁹ When the Digambara Jaina missionaries had failed in converting the mass they tried to torture and kill them. They played their game with Pandiyan emperors under whom the entire Tamil

kingdom (including present Kerala & Karnataka) was ruled by various bigger and smaller dynesties and smaller kings. Again the false preaching and propaganda of Digambara Jains became useless with the Pandiyan emperors who were deep and strong traditional devotees of Parama Sivan, and whose dynasty itself was named after Sivan as Panjavar or Gowriyar.⁶⁰ After failing in the attempt of converting Pandiyans the Digambara Jains tried to kill the Pandiyan kings through various means by sending a dangerous snake, wild bull and mad elephant.⁶¹ The Thiruvilaiyadal works and epics describe the murder attempts of Jains to finish Pandiyans and the grace of Sundareswarar on Pandiyans to overcome the murder attempts. The other literatures also describe the terrorism and cruel behaviour of the Jaina leaders in the land of Tamils.

Those animals with the profession of murder, cruel deeds, evilled internally.

The brainless people posing as good only did mischievious in this land by taking alms.

What is the use of having high look when did crime intentionally?

What is the use in having such a look when do not stand by the path of the respective look?

No use in getting alms, plucking hair (Jains) and covering the body (Buddhaists).

They say 'we have no attachment'. But their wicked behaviour always gives lot of trouble.

Those who never perform the yagas, never honour anybody with love, claim 'we have no attachment'.

They with no goodness and cleanliness say we have no bonds, no attachments.

The wickedness of those who talk of virtue would be exposed by the evil deed of abusing.

The characterless naked and Buddhaists with the principle

of non-truth, engaged in abusing.

The debating Jains and Buddaists devils who shed the virtue are cruel doers.

and so on.⁶²

Invasion of Jaina rulers:-

Karavela, the king of Kalinga, in his eleventh year of rule invaded Tamil kingdom by breaking the one hundred and thirteen year old agreement. Karevela defeated the Tamil kings headed by Pandiyans and captured Madhurai.⁶³ The Kalinga or Vadugha⁶⁴ king enforced Jaina rule in Tamil kingdom. People were forcibly converted at knife points, temples were demolished or locked down, worships stopped, the shops that selling the spiritual items were closed down, devotees were tortured and killed. A devotee named Moorthy was doing the temple service with the fast or commitment of offering sandal paste for the daily worship in Madhurai temple.^{64a} The Jaina king closed down all the shops. One day when Moorthy Nayanar could not able to get sandal wood anywhere he felt bad for not keeping up his fast or commitment. He started rubbing his elbow on the sandal stone with the determination to end the life. Siva, for the selfless true and strong devotion, appeared before Moorthy. At the vision of the Supreme Almighty the bleeding and the wound cured automatically. Moorthy Nayanar prayed to save the country from the torture and terrorist rule of the Jaina king. Siva granted the boon. In a few days that hireless Jaina king fell ill and died out of disease. According to the Tamil tradition, the royal elephant was sent with a garland to choose the next king. The elephant garlanded Moorthy and Moorthy Nayanar became the king of Madhurai. He freed the Tamil kingdom from the rule of Kalinga. Moorthy Nayanar ruled the country with the same simple look of devotee with viboodhi (sacred ash), Sivamani (seeds of Rudhraksha tree) and sadai mudi (hair not). Moorthy Nayanar's rule was praised by Sundharar in his Thevaram.⁶⁵ Thus the Jaina rule came to an end in a very short period. While Thirumandhiram, Thirukkural, collective works, Thevaram etc. made general references to the invasion, anti-Hindu activities and terrorism of Jaina ruler Kalladam, Thiruththondar Makkadhai and Thiruvilai-yadal epic describe with special reference to

the history of Moorthy Nayanar starting from the invasion of Karavela to the coronation of Moorthy Nayanar as Pandiyan king.⁶⁶ The divine poet Sekkilar describes the invasion and victory of Vadugha (Kalinga) king on Pandiyan in eleven poems. In his historical epic named 'Thiruththondar Makkadhai' popularly known as periya puranam the writings of the saint poet Sekkilar regarding the invasion and victory of Karavela on Pandiyan was exactly the same found in the Hadhikumba inscription of Karavela.⁶⁷ The Hadhikumba inscription of Vadugha king Karavela and the Kanji Kailasa Nadhar temple inscription of Pallava king respectively related to the history of Moorthy Nayanar and Poosalar Nayanar, and the various literary evidences related to the history of the Acharyas Thirugyana Sambandhar, Appar and Sundharar and other historical and literary evidences related to other devotees had confirmed that **Thiruththondar Makkadhai which describes the life history of great devotees and Acharyas is purely a historical work on events and facts with no prejudice and imagination.** The Ettuththoghai collective works had pointed out the defeat of Tamil king and the victory of Vadughas (Kalingas) with harsh and hot words by describing the Vadughas as illiterate dogs of hard language and voice.⁶⁸ And these collective works talked about the damage and destruction of the temples, removal of God, and the temples with no flower or other offerings (worship)^{68a}. Madhuraikkanji refers to the women devotees who safe guarded the temples from outsiders.^{68b} A Purananooru poet condemned the younger brother of a Sola king for hurting the Brahmins.⁶⁹ Thirumandhiram, Thirukkural, Thevaram, Thiruththondar Makkadhai etc very often condemn the double standard and hypocrisy of Jains who always engaged in killing, non-vegetarianism and cruelty by speaking non-violence, non-killing and vegetarianism externally.

They carried out the demolition and tortured the women and men devotees, philosophers and intellectuals.

Doing sins under the garb of virtue is like that a hunter killing the birds by hiding behind the bush.

They grabbed the fishes and came for alms in the noon, engaged in great sins.

Your (younger brother of a Sola king) ancestors had never

done anything that hurts the Brahmins. I hate and condemn you for your deed and you had accused me.

Always do the cruel deeds with the claims 'we are free from killing and violence.'

The Buddhaists and naked wicked who do not know the moral path.

The small evil minded Buddhaists and naked who advocate cruel deeds.

and so on.⁷⁰ Thirukkural, Thevaram, Divya Prabandham etc refers to the Buddhists and Jains as **Pulaiyar** or with the profession of Pulaiyars **who kill and eat even the cows.**^{70a}

Siva granting the kingdom to Moorthy Nayanar is described in Kal-ladam and Thiruvilaiyadal works as 'Moorthikku arasu aliththa Thiruvilaiyadal'. Then after a few centuries again the Jaina kings known as Kalappiras invaded, defeated the Tamil kings and captured the Tamil kingdom. They established Jaina rule which ran for more than hundred year. The rule of Kalappiras was as cruel and terror as the Moghal rule in north. Most of the temples were demolished, closed or converted. Particularly the temples in the Pali and Palli areas were grabbed and utilised as the Jaina places or the residential place for the Jaina leaders. People were forcibly converted at knife point. Devotees were murdered and tortured. Tamil and Sanskrit languages were neglected. Poets were abused. Properties were looted. The temple complex and the holy temple waters like tank, well etc. were made as dust bins. The spiritual literatures were destroyed. The Buddhaists who could not able to get any root in Tamil land on their own remained a partner and companion to Jains for all their cruel deeds. The Tamil sangam in Madurai set up by the devotional poets which was the centre of various arts, culture, creative sciences, and spiritual studies was destroyed and converted into Jaina sangam. The works in the Tamil sangam were destroyed.

The terror of terroring terrorists.

The sinners, hair pulling characterless adopted the path of sins.

The indecent people wander with speach of hot tongue.

The words of Buddhaists and non-vegetarian businesssed Jains are poisonous.

The Buddhaists with dirty Jains abuse You (Sivan) with pinching words.

The nakeds who could not tolerate even the air that touched the sacred ash smeared devotees.

The blinds who do not see the value of Tamil and Sanskrit.

Those who snatched the fishes, the dirty bodied, give trouble.

Those wicked who abuse the poets.

The Jains never learn the great Tamil.

See even at the hint, cutting down the head is the only job.

I will not die even if my head is cut down.

The destructive policy of Buddhaists with Jains

and so on.⁷¹ **The music and dance based fiction Silappadhigharam of the period later to Thevaram**⁷² clearly picturise the wicked conversions and mass killings carried out by Buddhaists and Jains. Silappadhigharam, like today's Hindi films while taking the leading Hindu Characters Kovalan and Kannaghi to all the places of worship, had referred to Lord Indra temples and God Sivan temples respectively occupied and converted by Buddhaists and Jains to preach their religions.^{72a} Kovalan and Kannaghi who belonged to the business community of Hindu Vedic family were converted to Jainism soon after they met a Jaina leader on their way.^{72b} After conversion Kannaghi turned violent and burnt down the entire innocent city even after the death of the king and spotless queen.⁷³ After the death of Kannaghi, a member of royal family had killed one thousand goldsmith in a single day and offered to Kannaghi and occupied the throne.⁷⁴ The fathers of Kovalan and Kannaghi were converted to Buddhaism and Jainism respectively and their mothers committed suicide when they heard the news of the death of their son and daughter.⁷⁵ Madhavi a call girl

dancer and mother of Kovalan's daughter was converted to Buddhism when she heard the news of the death of Kovalan.⁷⁶ The life of Acharya Appar and king Ashoka also show how these Jain and Buddhist missionaries like the present Christian and Muslim missionaries convert the innocent people when they were upset, in deep tragedy and confusion. Acharya Appar himself explained his tearful experience in many hymns very often apart from an entire Aaroor Padhigham. Apar Thevaram says,

I by listening to the words of the senseless Jain evils.....

I fell and submerged in the illusion by taking the words of the characterless (Jain) who do not realise the truth.

In those days I abused the God of universe (Sivan) by listening to the words of naked and being with them with no sense.⁷⁷

Saint Pattinaththar beautifully pointed out this cunning and forcible conversions by these man worshippers into their pseudo religions as

The mad feeling of forcibly dragging and dumping into the dangerous pit of religions by throwing the large net of wicked words for pushing them in the hands of these pseudo religious heads.^{77a}

The life history of the blind devotee named Thandi Adighal also reveals out the torture and harassment faced by the devotees in the hands of Jains.⁷⁸

Pallavas, one of the ancient dynasty and smaller kings of Tamil kingdom known as Thondaiyar and Kaadavar ruling the northern Tamil areas up to Thiruppathi hills,⁷⁹ became powerful and defeated the Kalappaira Jains. Pallavas recovered the entire Tamil kingdom from the Jains and established Pallava empire. Then slowly Pandiyans recovered their land from Pallavas. Pallavas being the great devotees of Parameswara with Nandhi as their symbol and flag, re-established the golden rule in Tamil kingdom. The people who were forcibly converted to Buddhism or Jainism, automatically returned to their own spiritualism in Pallava rule. Temples were recovered, repaired, reconstructed and newly constructed with granite stones for long life.

The Agama worship was carried out strictly and perfectly. Devotees were venerated, poets were honoured. Spiritual literatures had a constant flow. Tamil and Sanskrit were brought up. Pallava king Iyadighal Kadavar Kon himself was a Saint poet and his poems are in eleventh Thirumurai. Kanjiburam the capital of Pallavas became the holy city of temples with numerous temples. Thevaram and Divya Prabandham hailed the perfect and best rule of Pallavas. The Mahabalipuram inscription says that the Pallava king Parameswara Varman constructed the grand Siva temple to fulfill the desire of the public.⁸⁰ The Veloor Palaiyam inscription says that Nandhi Varma Pallavan IV recovered the place of Brahmins from the Jaina king.⁸¹ Appar Theveram says that the **Thiruchchirappalli moutain temple was re-constructed.**⁸² The entire society was flooded and purified with devotion and spiritualism.

The war talented Thondaiyar of Vengadam (Thiruppathi).

The ancient famous Pallavas.

The good natured, cool and golden ruling Pallavas with the raised victorious Nadhi flag.

The limitless famous Thondaiman to have the endless bliss
You (Sivan) revealed out the Self.

The stage of Thillai with the pride of victorious Pallavas.

The walled Kanji-the city of Pallavas.

The Pallavaneeswaram (Sivan temple constructed by Pallavas) of Kavirippoombattinam.

The cities filled with old and new temples.

See! The flood of devotion had flown.

Rejected the preachings of those senseless Jains with Buddhaists who had lost the war.

The devotees worshipped and carried out the devotion by rejecting the words of naked charecterless and Buddhaists.

Left out the words of bald naked Jains and hard Buddhaists.

Mind of those who had finished the flase, cruel deeds and

crimes that were taught earlier with no shame.

The devotees with supreme nature of worshipping Your feet while the Buddhists and evil, senseless Jains with the false work abuse you.

Does not take the preachings of Buddhists and naked wicked who do not know the moral path.

Reached the river holder (Sivan) with realisation by breaking the wrong holds of Buddhists and Jains what they had taught for days.

You (Sivan) revealed out the divine form while the characterless naked who renounce cleanliness and Buddhists abuse you constantly.

Hating the deeds of shameless and fearless Jains, offered fresh flowers out of love.

and so on.⁸³ Then Solas carried out the tradition of divine art and culture after Pallavas.

When the Kalappira Jains were defeated by Pallavas, as usual they engaged in converting the kings and mass. After miserably failed in their attempts with many kings they atlast had succeeded in converting one Pallavan named Mahendra Varman and one Pandiyan named Nindra Seer Nedumaran. Unfortunately both were contemporaries. Hence the entire Tamil kingdom again became the victim in the hands of Jains. As Thirukkural says that the mind of human changes according to the community he belongs like the water changes according to the soil it belongs,⁸⁴ Mahendra Varman and Nindra Seer Nedumaran the moment gave up Saivam, automatically all the moral values also gone out, and they adopted the path of Digambara Jains and Buddhists by encouraging all sorts of evils including the killing of devotees, Acharyas, child, aged, Brahmins, Paraiyars (Chandala), popular and unknown.^{84a} They killed and tortured those also who had left Jainism or Buddhism to return to their mother spiritualism. Acharya Appar himself faced several murder attempts from Jains and Mahendra Varman for his returning to Saivam. At such a cruel time it was the divine child master Thirugyana Sambandhar with his extra ordinary divine

wisdom and power of devotion saved the Tamil language, art and cultural heritage, devotees and divinity of the society from the mouth of death. Thirugyana Sambandhar's musical hymns are based on the worship of real Supreme Almighty out of selfless devotion with love and realisation, greatness of the sacred land, nature, beauty and value of cultural heritage and Tamil language. If there was no Sambandhar and other Acharyas the Tamil also would have died like Sanskrit in North during Moghal rule under which lakhs of Hindus migrated to south to save their language, spiritualism cultural heritage and lives. Sambandhar was like a moving and visible god to bring solace and happiness to the tortured and suffered mass of not only south but also north which had the terrorist rule of the converted Harsha Vardhana who had banished five hundred Brahmins at a time as wished by the Buddhaist monks at the end of the Buddhaists meeting which was attended and recorded by the China Buddhaist Yuvanchwang. Sambandhar rescued the suffering mass by facing repeated murder attempts by the Jains with Buddhaists in Madhurai, Thiruvalluvar etc. Soon both Mahendra Varman and Nindra Seer Nedumaran returned to Saivism through the wisdom and experience they got respectively with Appar and Sambandhar. After returning to his own mother spiritualism Mahendra Varman recovered the Gunabadheeswaram temple and re-constructed the age old Thiruchirappalli Thayumanavar hill temple into a cave temple apart from the construction of many new Parameswaran and Lord Vishnu temples. And as per the nature of Saivism-the natural universalism and centre point of Hinduism that gives due respect to everything and everybody, Mahendra Varman did not do any harm to the places of Jains and Buddhaists. Nindra Seer Nedumaran also spent his life peacefully by carrying out the worldly and spiritual duties with perfect rule like his ancestors. And in North Harshavardhana died. Both Jainism and Buddhaism which totally based on political power and terrorism for the survival, died not only in south but in entire India.

Regarding the fate of Digambara Jains in Madhurai, the **description and wordings of Nambiyandar Nambi** in his poem on Thirugyana Sambandhar, **simply speak out the heavily wounded and deeply hurt hearts and burning feelings of Tamils** that they could

neither forget nor forgive the cruelty of Jains on them and wished to punish them suitably for what they deserved **if not by reality atleast by imagination.**⁸⁵ while the history of Pandiyans, Moorthy Nayanar, Nami Nandhi Adighal, Thandi Adighal, Thirunavukkarasar, Thirugyana Sambandhar, Thondaradip podiyaalwar themselves speak out the extremely violent terrorism of Jains Kalladam, Thirumandhiram, Thirukkural, Purananooru, Paribadal, Divya Prabandham, Thirumurais, Thiruththondar Makkadhai, Thiruvilaiyadal epics etc. with pain automatically describe the sufferings of Tamils in the hands of Jains. Silappadhigharam described the cunning conversions and mass killings through fictitious characters. Theveram especially of Appar and Sambandhar is a neat and clean mirror to picturise the nature, behaviour, lifestyle and activities of entire Jainism with Buddhism in Tamil land. Divya Prabandham describes how shamelessly the naked Jains wander and had no other job than cutting the head of the devotees. Thondaradippodi Aalwar challenged that he would not die even if his head was cut down.⁸⁶ The later Thiruvilaiyadal epic by Paranjodhi munivar divided the murder attempts by Jains to kill Pandiyan into two separate Thiruvilaiyadals while they were described in single Thiruvilaiyadal in earlier epics.⁸⁷ Thus from sangam poets and Paththupattu Ettuththoghai collective works, the literatures of all the period-throughout the ages have plenty of reference for Jainism. But Manikkavasaghar's works are totally free from any sort of reference for Jains and their activities inspite of the fact that Manikkavasaghar faced lot of troubles, obstacles and harassment in his spiritual path. This confirms that Manikkavasghar was earlier to the invasion of the Jaina king Karavela on Tamil kingdom which took place in the eleventh year of the rule of Karavela i.e. first half of Kali 30th century. (2 B.C.)

Sages:-

Thiruvasagham has plenty of reference for sages and hermits who were away from worldly affairs, did severe penance for years on the peak of mountains, forests, fire, water etc. with no food and water, with no even movement so that the body also fully covered by sand and plants in course of time. Manikkavasaghar very often said that Siva came to him and revealed out the divine form by leaving all those numerous sages who were doing severe penance for years with the sole purpose of

having the vision of Supreme Being. Hence it is confirmed that Manikkavasaghar belonged to the ancient period of sages or Rishis or Munis who practiced the path of Serivu (Yogam) by doing severe penance and hard meditation with single minded deep concentration on Sivan to achieve the Supreme Almighty. In Thiruvasagham Manikkavasaghar described as

You took me for Your service when number of great sages here suffering highly, ignore their body, do penance for infinite period with the sole aim of seeing You.

Why You ruled me when number of those are here who turned into skeleton in Your thought, melting like a wax in fire.

Why You took me when those are here in deep water, standing upside down with longing and loving heart just at the hearing of Your name God of Lords.

You caught hold me just by a single word. Oh! The King with flowry feet who could not be seen by the celestial beings and others who are totally covered with sand, plants, water, taking the air as food, became bony.

Hidden to those great sages who got rid off the senses very far, gone to each and every mountain, gave up everything, reduced into just a soul of empty body.....I have seen such a hiding Theif (Sivan).

When the group of sages and crores of celestials are waiting, Your put me in the flood of Your grace.

and so on.⁸⁸ These Thiruvasagha lines very strongly confirm that Manikkavasaghar belonged to the ancient period of Rishis and Munis who did hard penance and meditation (Yogas) to achieve Parama Sivan. Such great sages were found only in the ancient period and in ancient literatures only. Later on there was hardly any such sages and hardly any reference for such sages in any literatures. Later on one can find only the divine Acharyas, great philosophers and fine devotees who practiced the path of Seelam and Nonbu (Sariyai and Kiriya i.e. temple worship & services and individual prayers with fasts) by being

with the people and leading normal life with strict moral values and commitments for divine service to achieve the Supreme Being. The sage Thirumoolar himself said that he had visioned Siva after doing penance on the mountain.⁸⁹ Then again he was in meditation under the sacred temple tree Arasamaram or Bodhi tree of Thiruvavadudhurai Sivan temple.⁹⁰

Manikkavasaghar in Thirumandhiram:-

Thirumandhiram is the Saiva Siddhantha philosophical work written by the sage Thirumoolar based on nine Agamas. It has three thousand hymns dealing the entire Saiva Siddhantham with moral values and duties of a good human along with the history of Thirumoolar in the introductory chapters. Thirumoolar had achieved many super powers especially the Ashta Ma Siddhi i.e. the eight great powers like flying in the air, transferring the soul from the body of the self to another body, living long with young look, knowing the happenings of far off etc. From Kailash mountain he came by air to Thiruvavadudhurai by visiting many sacred places like Nepalam, Kasi, Sri Sailam, Sidham-baram etc. In Thiruvavadudhurai Siva temple he did meditation under the temple's sacred Arasa maram or Bodhi tree. There he composed the works Thirumandhiram and Thirumandhira Malai.⁹¹ Sage Thirumoolar had many reference for the divine experience of Manikkavasaghar with Supreme Being in his work Thirumandhiram while Thirumandhira Malai with thirty hymns was not available. Thirumoolar in detail described the experience of Manikkavasaghar and his devotion. Thirumoolar says

To get rid off the path of birth I found the king-my Master , who had visioned Nandhi (Siva) in the form of Teacher (Dakshinamoorthy).

Like a nail on a green stem was the sharp look of Gurubaran (Supreme Teacher Siva) who cleared the case with single word (Onkara), placed the feet on the head.

By realising the truth that the deliverance of Pranava (Onkaram) had penetrated the pure heart, put in supreme bliss, he (Manikkavasaghar) devoted to the Father.

and so on.⁹² In the two entire hymns Thirumoolar cursed those who tortured the holy and innocent great master Manikkavasaghar with false allegations.⁹³ Thirumoolar described the reaction and feelings of Manikkavasaghar when Siva took back all the Siva ganas with the Self by leaving Manikkavasaghar alone to live in this earth. Thirumoolar felt bad for his inability to go back to Siva at that time.

I did not go with the devotees and reached the place of the fire formed One (Sivan). The one who left aside (Manikkavasaghar) visioned, spoke out and cried for the Udaiyan-the owner (Sivan) to come back.⁹⁴

Thirumoolar had reference for the absolute liberation achieved by Manikkavasaghar as

When the devotee with devotion worshipped, He (Sivan) was in front of him by granting the liberation.⁹⁵

Apart from these, Thirumandhiram has plenty of quotations from Thiruvasagham or the Thirumandhira lines are very much similar to Thiruvasagha verses.^{95a}

Period of Thirumandhiram:-

Thirumoolar says that he, the great sages pathanjali and Pulikkaal munivar (Vyakra Padha) who had settled down in Siddhambaram and visioned Natarajar after severe penance, were class fellows.⁹⁶ Thirumoolar had reference for Manikkavasaghar and Manikkavasaghar had referred to the grace of Natarajar on the sage Pathanjali.⁹⁷ Hence Thirumoolar, the class fellow of sage Pathanjali was contemporary to Manikkavasaghar. Since Thirumoolar had referred to the liberation of Manikkavasaghar, Thirumandhiram was definitely composed and completed during and after the period of Manikkavasaghar. so even though Thirumoolar had lived earlier and long after to Manikkavasaghar, Thiruvasagham and Thirukkovaaiyar of Manikkavasaghar are the most ancient literatures in Tamil followed by Thirumandhiram.

Following the foot print of Thirumoolar, Thiruvalluvar had composed Thirukkural with the same titles, chapters and theme like that of Thirumandhiram emphasising the age old ethics of Saivam and

morality like the importance of penance, cleanliness, worship, meditation, vegetarianism, greatness of ascetics, chanting of holy scriptures, non-killing, non-drink, good rule, greatness of rain, charity, kindness, honest married life, evil of illiteracy, importance of education, values of truth, self discipline, etc. centered on the highly advanced philosophy of Saiva Siddhantham.⁹⁸ since the essence of Tamil Vedhams namely Aram, Porul, Inbam and Veedu (virtue, material, bliss and liberation) were found very simplified in the first two volumes of Thirukkural, it was not only praised by the devotional poets but also by most of the poets of collective works as the reproduction of Vedhams.⁹⁹ Because of the spiritualism and Saiva siddhantha philosophy dealt in the very first volume Aram in the very first chapters, **Kural was glorified as Thirukkural (holy kural) and Valluvar as Thiruvalluvar and Thiruvalluva Nayanar (fine devotee of Sivan).** Thirumandhiram condemn the writings of those poets who glorified and popularised all sorts of anti-moral activities and social evils like illegal and extra marital affairs, heavy drinks even by women, un-warranted war, non- vegetarianism and so on like the writings of Paththuppattu and Ettuththoghai works.¹⁰⁰ From the period of Tholghappiyam in Tamil literature one can find one side the highly advanced philosophical, devotional, spiritual, puranic, cultural and moral works and other side the dramatic writings that glorify the anti-moral activities and social evils like the loose poems of collective literatures. To avoid the effects of such writings, Tholghappiyar laid strong rules and regulations in his grammar work Tholghappiyam. According to the rule laid in the grammar, such poems in no case should be written by naming the character. All the characters and places should go without any name so that the nameless characters and places would have no effect at all. Manikkavasaghar drank the poison of atheism which was the basement of such writings, and brought back the nector of devotion and moral values for the welfare of the society and literary tradition. Manikkavasaghar changed the senseless romantic works into divine through his works. Due to the influence and effect of Thiruvagasgham, Thirumandhiram and Thirukkural the poets of evil writings also changed and even started condemning such things.¹⁰¹ Then the evil writings in Tamil were totally vanished and the entire literary world was flooded with devotional, philosophical, spiritual and moral litera-

tures with some fictitious epics. But in north not only the evil writings became popular but also gave birth to hero worship with justification for all the crimes and misdeeds done by the heroes and hero side characters. **Mahabharatham itself was an anti-religious and anti-moral story** encouraging and glorifying all the evils and greater crimes-even the greatest sin of killing the new born infants, from the very beginning to the end. It is the **fact and practical truth** that even now, **keeping or reciting Mahabharatham at home is totally prohibited** inspite of the divine seal on it. Vyasa, the author of Mahabharatham himself an immoral issue and gave births to immoral issues through unfair relations, was the founder of human worship in the world. Through his chapter Geeta, Vyasa claimed and declared that Krishna was Lord. It was only after the popularity of Mahabharatham, the heroes were worshipped as Lords. In Ramayanam Vaalmeeki never claimed Rama as Lord. **Rama was one of the famous names of Supreme Being Sivan**, especially chanted at Kasi and at the time of funeral, after which the sons of both Rishi Jamadhakni and king Dasaratha were named. When both these human Ramas became popular they were differentiated as Parasu Rama and Kodhanda Rama respectively according to the weapon in which they were good. Vaalmeeki described both Ramas as the regular devotees of Sivan, Swayambu-the real God, the creator of all from Lords to grass and worlds. But Vyasa, with lack of spiritual knowledge and moral values, saw no difference between the creator (God) and the creature (soul), made mess of everything and claimed that man (creation) himself is God (creator). when Mahabharatham became popular, one of its chapter Geeta-the writings of Vyasa was taken as the words of so claimed 'Lord' Krishna like the fans or audience take the film songs as sung by the actors themselves, by totally forgetting the fact that the cowherd (Gopala) Krishna was neither a philosopher, nor scholar, nor a poet, but remained only a dull person who was no good even in handling the weapons. Once Krishna became popular as Lord, many stories were written and added to Mahabharatham so as to give super powers to Krishna and justification for all his crimes, mis-deeds and immorality. The Mahabharatham of Vyasa had only 18 thousand hymns where as the present Mahabharatham has one lakh poems. i.e. four times more than the original work. That is only 18% of Mahabharatham was the

writing of Vyasa and the rest 82% was written and added by others throughout the ages. Once Krishna became popular as Lord, Rama the prince of Ayodhya and the hero of earlier epic also was worshipped as Lord and many changes were made when Ramayanam was reproduced by many poets from time to time. And Rama the name of Supreme Almighty Sivan, after the popularity of Ramayanam started referring to the son of Dhasaratha alone. Then along with Rama and Krishna Parasurama, Vamana and Balarama also were worshipped as Lords. Then the followers of the anti-social & separatists Buddha and Mahaveera also claimed that Buddha and Mahaveera also were Lords. **It was a severe slap on the faces of the anti-religious Buddha and Mahaveera when their own followers worshipped them as Lords and new religions formed after their names.** While in the east Rama, Krishna, Buddha, Mahaveera were worshipped as Lords, in west 2000 years ago the illegitimate son of Mary named Jesus christ was worshipped as Lord (son of God). And a disciple of Jesus named Judos apposed Jesus Christ. The followers of Jesus Christ were known as Christians and the followers of Judos were known as Jewish. And 1400 hundred years ago when Mohammad Nabi, who was a Jewish found his own way, his followers were known as Muslims. Thus the male worship started by Vyasa not only gave birth to new pseudo gods but also to new man based pseudo religions like Buddhism, Jainism, Sikhism in Northern Bharatham and Christianity, Judoism and Islam in Western lands. The madness of claiming a male as God still continues as the admirer of Sankaracharya and Saibaba started worshipping them also as Gods. And this **atheistic temptation of declaring or claiming anybody as God** still continues with the birth of new Swamis and Lords. Manikkavasaghar beautifully pointed out the crazy of claiming anybody as God, in the following lines.

That god god he is god like this the world cries out with the talk of pseudo god.¹⁰²

Acharya Appar condemns the worship of pseudo gods that die again and again and born. In Thevaram Appar says

The Fine flame (Siva) that is worshipped by Vishnu and Brahma as Father (creator of all) would never set in the rock minded people who are devoted to that itself as God which

dies and borns again and again.¹⁰³

In another hymn Appar says the difference between the endless real God and those including the celestials (Lords) who have end.

One hundred crore Brahmas had gone, six crore Vishus like that, when count Indras are like the sand particles of Ganga river, Endless is Eesan alone.¹⁰⁴

Thirugyana Sambandhar says

He the One (Siva) worshipped by **crores of Rudhras** as their Lord.¹⁰⁵

Manikkavasaghar says

After the three demons had reached the door of the Three-eyed Father countless Indras, so many Brahmas and several Vishnus had died in the world.^{105a}

Thirumoolar had pointed out the difference between God and others

Suffering thinking carrying out the works eating tasting doing evil lowering being defeated talking proudly these are not with God.¹⁰⁶

The divine child Thirugyana Sambandhar says

The feet of the Three eyed whom the prime three (Brahma, Vishnu & Rudhra) worship as **Birthless**.¹⁰⁷

Thirukkural emphasis the truth of Saiva siddhantham that God is beyond birth and not the one that takes birth, in the very first beginning chapter as 'Those who reach the feet of God would cross the ocean of birth and others would never, referring to God as Aravaali Andhanan as in Thirumandhiram.¹⁰⁸ In Thiruvasagham Manikkavasahar beautifully describes what is God.

In all the four directions made the mobiles to move, lying to lie, stable to stand. He the Ancient that goes beyond the wordings, invisible to the senses like eyes, created out the grand elements starting from sky. **Like the fragrance in flower the greatness of being filled every where with no**

gap, so simply came for me now and graced. The bright Being that made the perishable body to go off today easily came for me and be with me.¹⁰⁹

All the Tamil literatures throughout the ages emphasise the truth that God is beyond birth and hence beyond identification like he, she, and it. That is, God never comes under any category like male, female, bi-sexual and neutral. God is all the four at a time and none. The "Padhinaangu Maikkanda Saaththiram" (the fourteen truth visioned philosophy), in a simplified form and in detail re-produced the grand Saiva siddhantham along with the comparisons with other concepts like atheism and man made religions through questions and answers to avoid as well as clear the confusions regarding God, Athma (soul) and spiritualism. Because of such a strong and highly advanced practical truth of Saiva siddhantham, in the history of south there is neither the worship of a male as God nor the creation of any man based religions inspite of having many great divinely persons like the child Thirugyana Sambandhar, Sundharar etc. who gave life even to the dead one,¹¹⁰ while the other lands worship very very common and even morally defective and guilty persons also as God. Sage Thirumoolar pointed out this changeless purity and divinity of south because of the Saiva Siddhantham of Aghamas.

The changeless south is pure in the world because of having Vedha and Aghamam born on the seven hills with nine rivers like Kanni Kumari Kaviri etc.¹¹¹

The glorification of criminals, anti-socialists, traitors, invaders, cruel rulers, defective and great faulty persons as heroes and heroines that leads to the worship of a human as Lord is still very much alive and in practice. The congress leader Mohandas Karamchand Gandhi who treated his wife worse than a slave, was responsible for the brutal murders, barbaric rapes, humiliation and disposition of lakhs and lakhs of Hindus in their own land in Kali 5048, the most shameful and the darkest period in the history of India apart from the partition of the mother land for the sake of Muslims. And he established anti-national, anti-Hindu congress rule without any Indian law (uniform code) under the leadership of westernised selfish Jawaharlal Nehru, with the great crimes and evils of even slaughtering the bovine animals, barbaric

killing of innocent creatures in the name of science, special minority laws and religious conversions, by totally going against the valuable cultural heritage and tradition of India. Such a man who saw no difference between shameless and tolerance, cowardice and non-violence, indecency and simplicity, has been glorified by his party men as the symbol of 'non-violence', 'Mahatma', father of nation and so on.

The man based pseudo religions of Northern India and other countries not only divided the society for the lust and crazy to popularise the name of a particular man and a particular book, but also became cruel and wild to other creatures with full of Asaivam (non-vegetarianism) by totally going against the **Saiva (vegetarian) nature of human birth**. While all the other Saiva creatures like elephant, bovine animals etc. remain Saivam only in spite of their huge body size and strength, the human alone with cruel mind, had diverted from the vegetarian nature and turned in to non-vegetarian creature also. Except Swethambara Jainism all the other man based religions like Buddhism, Digambara Jainism, Christianity, Judaism, Islam and Sikhism are totally non-vegetarianism with no love and value for other living beings. The vegetarian Jains are like Saiva Mudhali, Saiva Setti and other vegetarian Hindu sects apart from the Brahmins. The non-vegetarian Buddhists, Jews, and Sikhs are like the Asaiva Hindu sects or castes. The Muslims, Christians and who ever kill and eat even the cows are like Chandalas or Pulaiyar or Paraiyar who were the lowest caste in the society because of their killing and eating the cows and bulls-the innocent and helpful animals which feed the entire human community through their milk, ploughing and other services. The **vegetarian castes are always held as the higher castes in the society**.

While both Rama and Krishna the devotees of Parama Sivan were claimed as God based on the 'Pasu Gyana' (soul or atma claiming the self as God) concept of Saiva Siddhantam on souls, Buddhism adopted the Arasa mara (bodhi tree) worship of Saivam with the claim that the tree was the tree of Buddha.¹¹² In the ancient Thiruvavaduthurai temple bodhi tree is Thala maram (sacred tree of the temple) as every temple has one or other Thala maram. In a sacred place known as Arasili (Arasu ili) the bodhi tree itself is the abode of Sivan. Arasili means the one who has Arasa maram as an abode. Both Arasu and

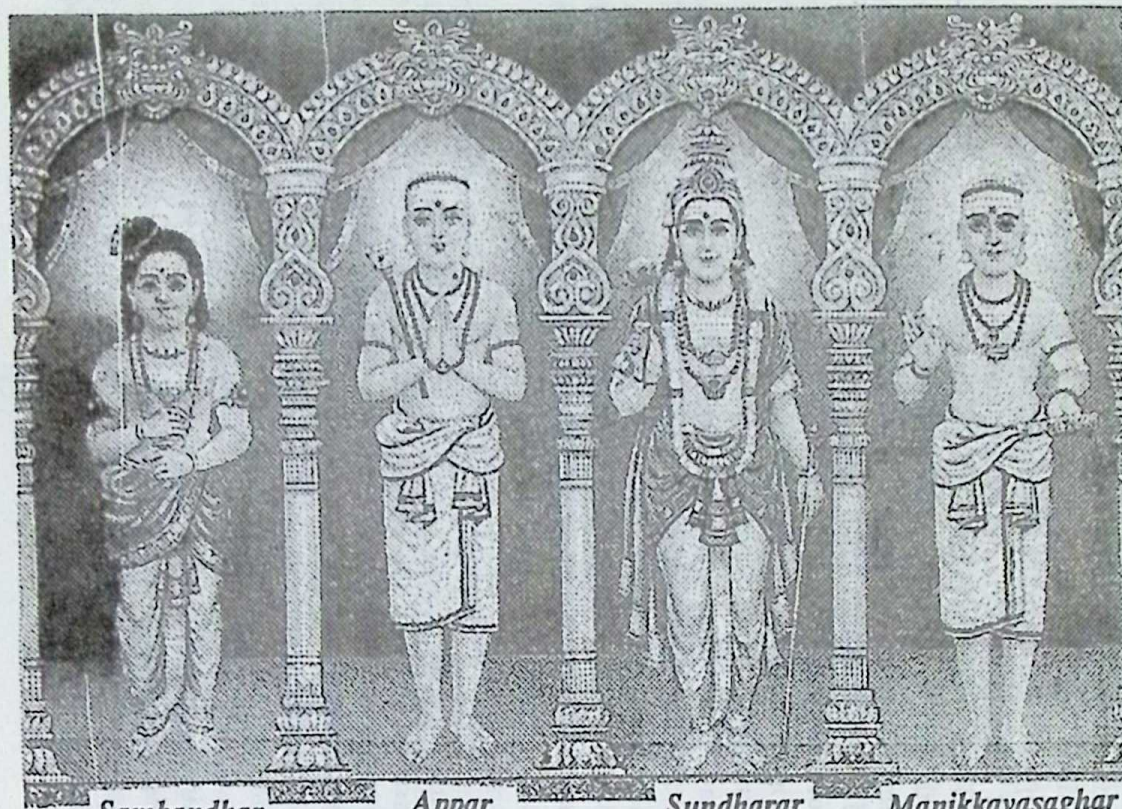
Vembu (neem tree) worship is common among the Hindus. When they were worshipped together even marriage also done to them by considering Arasu as bride groom and Vembu as bride. Bodhi or Arasu tree is famous for Ganesha worship under which Ganesha is worshipped commonly. Jainism adopted the Nandhi or Rishaba Deva worship of Saivam with the claim that Rishaba Deva was the first Theerthangar along with Pindi or Ashoka tree worship, the leaves of which are special for Siva worship for what there were special garden of Ashoka trees known as Ashoka vanam.¹¹³ The Ashoka vanam of Ravana was famous in Ramayanam where Seeta was kept. Christianity copied the Appan or Paramapitha (Supreme Father) aspect of Saivam along with the concept of terming the orphans and fatherless children as the children of God by declaring Jesus Christ-the fatherless issue of unmarried Mary as the son of God. Islam copied the crescent moon worship from **Chandra Sekara** aspect of Sivan as well as the formless aspect with the claim that Allah has no form. By having the sacred book in Gurudhwara and ten Gurus from Nanak to Govindh singh, Sikhism had adopted the **holy scripture** (Panniru Thirumurai) worship and **Guru worship**^{113a}-eight Gurus namely (Samaya Guru four and Sandhana Guru four) Thirugyana Sambandhar, Appar, Sundharar, Manikavasagar, Maikkandar, Arul Nandhi Sivachariyar, Umapadhi Sivam and Maraigyana Sambandhar of Saivam. Thus Saivam was the mother of all the religions; all the religions had their root on Saivam; all the countries were the devotees of Sivan only; everybody was a Saivan later on converted to one or other man made religion.

Before the birth of man made gods and man based religions, the entire universe had only one religion i.e. Saivam with due respect and place given to all the creations from the grass to Lords (celestials) covering all the worships and veneration under its shade and in temples. Thiruvashagam has very beautifully pointed out this practical and ever green truth as

Sivan of the Southern land. The God of all the Lands.¹¹⁴

Thirumandhiram says "God is one, community is also one".¹¹⁵ Thiruvashagam itself had referred to **many Sivan temples in Kuwait**.¹¹⁶ Thevaram had referred to Mecca and Madina as the holy places of Sivan known as Macceeswaram and Maddheeswaram respec-

Samaya Guru Naalvar



Sambandhar

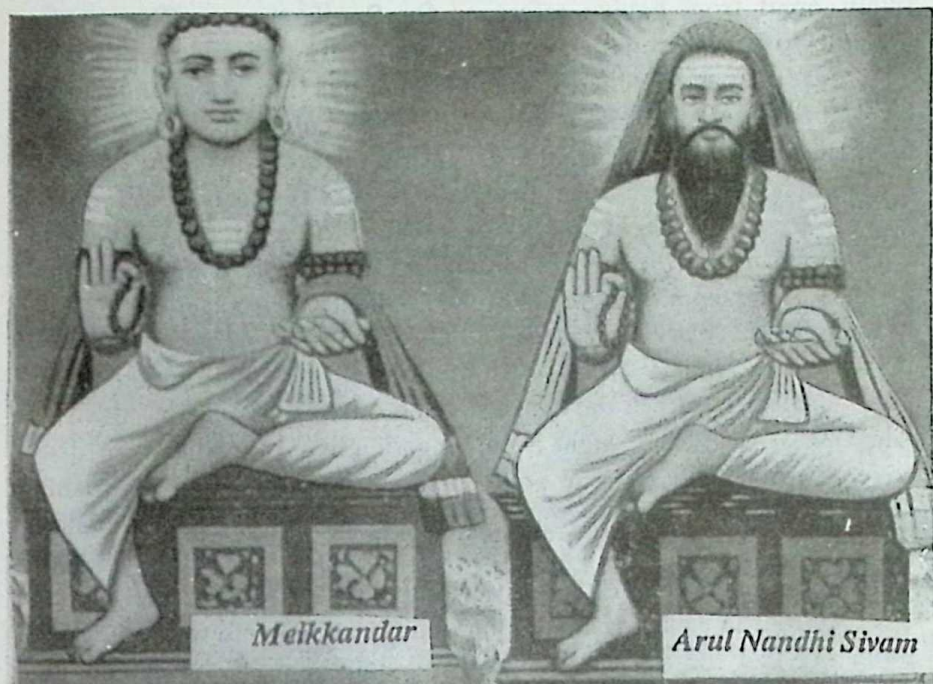
Appar

Sundharar

Manikkavasaghar

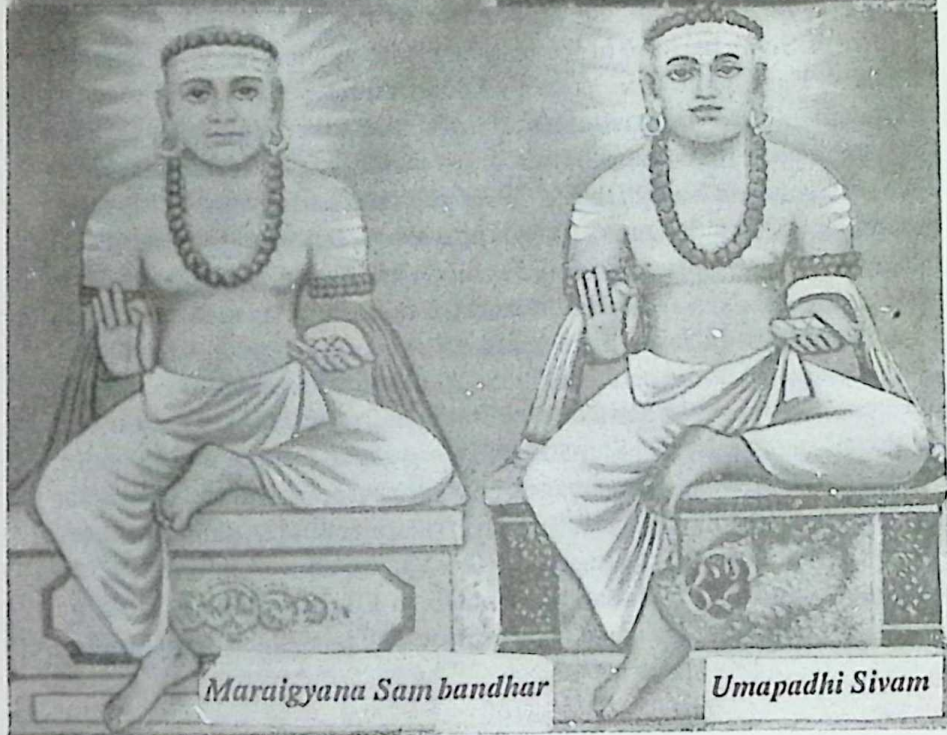
Thirumurai Sanctum





Meikkandar

Arul Nandhi Sivam



Maraigyana Sam bandhar

Umapadhi Sivam

tively, apart from having reference for Someeswaram (Somanath-Gujarat) to Nagaleswaram (Nagaland) and Kailash mountain, Meru to Thriconamalai and Kedheeswaram of Sri Lanka and Mahendhiram of beyond Sri Lanka.¹¹⁷ The archaeological evidences from all over the world and the names of places also confirm the fact spoken by Manikavasagar and Thirumoolar, that **Saivism was the only religion existed in the entire world and Sivan was the God of all the countries.** In North America the archaeologists had discovered a ten thousand year old Sivan temple on the top of the hill near Calarodo river.¹¹⁸ It is to be noted that Parvatheswaran and Gireesan (God of mountain) are the names of Sivan. Italy has five thousand year old Siva Lingam there in a museum. In Greek the Lingam came out for procession also.¹¹⁹ Alexandria has 129 ft. high Siva Lingam. Siva Lingams were discovered from Scotland. The archaeological remainings in Eire land have revealed out the worship of Siva Lingam there.¹²⁰ Clay plates from Babilonia carry the name Sivan. Babilonians worship Elsadai which is the Tamil name of Sivan meaning 'Bright haired or Red haired one'. And Sivan was the name of a month there. The old testaments in Bible say that the ten commands were delivered in the month of Sivan.¹²¹ In Africa Lingam was known as Langa. Egypt had a place known as Sivan because of the presence of Sivan temple with Nandhi. Snakes, Tiger and Lion also were found there.¹²² Now this place is known as Aman. In small Asia there is a city known as Sivan. The archaeological remainings of this destroyed city revealed out the worship of Sivan and Nandhi there.¹²³ Siriya's coin had Sivan.¹²⁴ Japanese worshipped Siva Lingam at the junctions of three or four roads.¹²⁵ Tibet, Cheena, Bhutan, Maxico, Feena all had Linga worship.¹²⁶ Java, Singapore, Malaesia, Kambodia and other Eastern Islands were with full of Saivism. In Java Lingam and six faced Murugan were found. The images of Sivan and Pillaiyaar were discovered from a cave in Bornia. West Bornia had Nandhi, Pillaiyaar (Ganesha), Lingam and golden Lingam also.¹²⁷ Sumatra had a big Sivan temple with Nandhi, Vishnu and Brahma. The images of Ardhanareeswara and Pillaiyaar also found.¹²⁸ In Maleya Pillaiyaar, Natarajar and Aghasthya were found.¹²⁹ In seram Natarajar and Golden Sivan were found.¹³⁰ In Harappa and Mohanjodareo numerous Siva Lingams, Natarajar, Yoga Dakshinamoorthy, Rishaba Devar, various offerings and worshipping

items were found.¹³¹

Canada is the name of famous Raagha (tune) of southern music. Trinad in north America has Tamil word Nadu. In south America Urughuay and Peru are the Tamil words refer to melting, and the goodness achieved respectively. Sooriname has the Tamil word Soor which means much powerful or talented. In Africa Soodan is the Tamil word refers to flammable item Kamphor (known as Karrpooram) used during the worship. Sahara is the sanskrit word. Malagesy has the Tamil word. Portugal is the Tamil word refers to the stone erected for the warriors died in the battle field. Thymur in Russia is the Tamil name like that of Aamur, Vaaymnur etc. in Tamil Nadu. Thy is the name of tenth month of Tamil calendar. Iran means two cows. Iraq means two bodies. Iraquai is like that of Panjaqai refers to in Thevaram.¹³² Siriya means small one. Manila means ground nut. Phillippines (Pillaippann) means the music of child. Thailand, Maleya, Kalimanthan all have Tamil words meaning respectively mother, mountain and clay. Rome, Rumania, Mangolia, Jawa, Sumatra, Singapore, Burma, Ambarchik, and Japan are all Sanskrit words. Korean is the Tamil word refers to the one who eats slowly. Oman is the Tamil word refers to Sivan-Onkareswaran.

Yamen is the mixture of Tamil and Sanskrit refers to the Lord of death-Yama. Lanka is the Sanskrit form of the Tamil name Ilangai. Eelam, Yaalpanam (Jaffna) and Colombu are Tamil words having the accent and letter of Tamil alone which could not be written in any other language. The original sound is replaced by 'l' as in the very name of the language 'Tamil'. Jalalkot in Afghanistan Zailkot in Pakistan and other such kots have the Tamil word Kottai which means fort, Afghanistan was the ancient Gandhaaram, one of the famous tune of classical music on which many Thevara hymns were composed. Mahabharatham describes that Gandhaari-the princess of Gandhaaram was the mother of Kouravas. Piyandhai Gandhaaram and Gandhaara Panjamam are other ancient classical tunes of Thevara hymns. Kombodia is also after the name of the classical tune Kambodhi-the favourite tune of Ravana to worship the Supreme Being Sivan. Sulaiman has the Tamil word Sulai refers to the inner edible part of the fruit. Australia is the corrupt form of the Sanskrit word Aghas-

thyaralaya which means the place of the sage Aghasthya.

The Thiruvilaiyadal of getting treasure from the Meru mountain had described that the marriage of Ukkira Pandiyan with the northern princess of Manavoor or Kalayanapuram (U.P.) was attended by the kings from Cheena, Sonagar (Soviet), Sri Lanka, Java and many other places apart from the various southern and northern kings.¹³³ When there was a famine Ukkira Pandiyan had gone to Meru where Jambu river had flown, by crossing over all the kingdoms from Sola nadu (not Chola) to Himalaya, Hemakoodam and Nishadha hill. When he returned with the treasure from Meru, all the kings welcomed and greeted him.¹³⁴ The Thiruvilaiyadal of identifying the warriors had described that Panidyan army had warriors not only from Saraswathy river (which had Russia & Kazakhstan situated at its northern bank) and Sindhu to Kumari like Kongar, Telungar, Kalingar, Viradar, Maratar, Vangar, Angar, Gangar, Malawar, Kowdar, Kekayar, Videhar, Gadarar, Maghadhar, Koorcharar (Gujarat), Nagar (Nagaland), Konganar etc. but also from Turkey and Lanka. And all these were introduced to Panidyan by the chief of army as "Our Nationals" and they were asked to return to their respective places once the threat of war was over.¹³⁵ One of the collective works named Mullaippattu had referred to the setting up of war tents by Greek Servants, and the dumb Russians as the employees in the personal room of the king in the tent.¹³⁶ Madhuraikanji glorifies the divine masters knowing both past and the future praised by the devotees of Java.^{136a}

Guru Thirunavukkarasar says, "we are not the citizens of anybody"; Even if the emperor of this Naavalam Theevu (Jambu dweep) had passed the order we would not carry out; the devotees of Parameswaran Sivan are there to rule us."¹³⁷ One of the collective works known as Perumbaanaatrappadai said that the musician played the instrument and worship the Supreme Being with duty bound tradition for the welfare of Naavalam Theevu.¹³⁸

Every Indian is familiar with the names Jambu dweep and Bharatha Kandam as these are chanted during the routine prayers on all occasions. The Sanskrit name Jambu dweep means the Island of Jambu and the Tamil name Naavalam Theevu means the beautiful Island of Jambu. Like the word Andam automatically reveals out the round shape

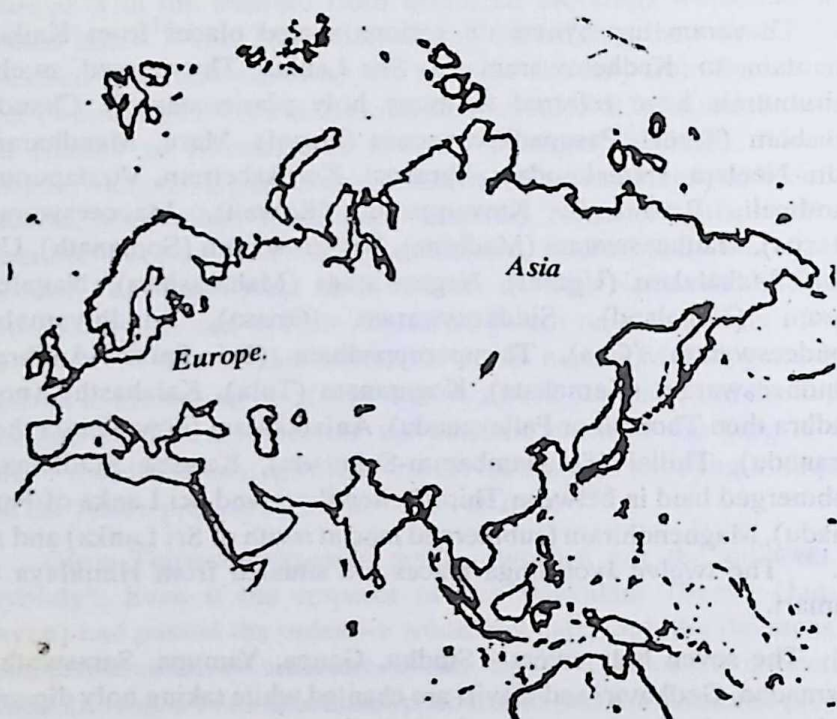
of the world Jambu dweep, or Naavalam theevu also automatically reveals out its borders i.e. surrounded by ocean on all the four sides. Since the mantras say Bharatha Kandan was in Jambu dweep or a part of Jambu dweep, Jambu dweep was surrounded atleast by Indian ocean, Red sea, Mediterranean sea, North Atlantic ocean, Norwegian sea, East Siberian sea, and Pacific oceans covering Portugal, Ireland, Russia, Japan, Yemen, Magendhiram (submerged land at south of Sri Lanka) and eastern Islands i.e. **Eurasia (Europe + Asia) was Jambu dweep.**

Thevaram has hymns on various sacred places from Kailash mountain to Kedheeswaram of Sri Lanka. The sacred twelve Thirumurai have referred to many holy places namely Chandra Theebam (Tibet), Pasupadheeswaram (Nepal), Meru, Mandharam, Indra Neelam, Hemakoodam, Varanasi, Kurukshetram, Viratapuram, Kambeeli, Rudrakodi, Kuwaippadhi (Kuwait), Macceeswaram (Mecca), Madheeswaram (Madhina), Someeswaram (Somanath), Unjjenai Makalalam (Ujjaini), Nageswaram (Maharashtra), Nagaleswaram (Nagaland), Siddheeswaram (Orissa), Vindhiyamalai, Kondeeswaram (Goa), Thiruparuppadham (Sri Sailam-Andhra), Nandheeswaram (Karnataka), Kogaranam (Tulu), Kalahasthy (now Andhra then Thondai or Pallavanadu), Anjaikkalam (now Kerala then Seranadu), Thillai (Shidhambaram-Solanadu), Kandha Madhanam (submerged land in between Thiruchchendhoor and Sri Lanka of Pandinadu), Maghendhiram (submerged land at south of Sri Lanka) and so on.¹³⁹ The twelve Jyotirlinga places are situated from Himalaya to Kumari.

The seven holy rivers - Sindhu, Ganga, Yamuna, Saraswathy, Narmadha, Godhaviri and Kaviri are chanted while taking holy dip and all the occasions from birth to death during the usage of water. While Saraswathy was flowing from **Milachanadu or Sonagar** (Russia, Kazakhstan)^{139a} Kaviri was the name of the river flowing in Maghendhiram also at south of Lanka, apart from the one flowing in Karnataka and Tamil Nadu. Since Maghendhiram was referred to an Island surrounded by ocean on all the sides both the rivers could not be the same one.

The sages like Aghasthya, Parasu Rama and Thirumoolar of

Jambudweep



Kailash mountain had settled in south. Aghasthya wrote a grammar book in Tamil known as Agaththiyam. Parasu Rama installed numerous Siva Lingams in Kerala which was known after his name as Parasurama Kshethram. Thirumoolar wrote an Agamic work in Tamil known as Thirumandhiram and another work mandhira malai. Acharya Thirunavukkarasar and Karaikkal Ammaiyar travelled to Kailash mountain. Bharathamuni wrote Natya Shastra based on the 108 poses of Nataraja in Sidhambaram temple and Koothu nools (dance works) preserved in Madurai Tamil Sangam.

Then after the birth of man based religions like Buddhism, Christianity and Islam, due to their madness and crime of conversions to propagate the name of a particular male and a particular book, the beautiful Jambu dweep or Naavalam Theevu as well as Bharatha Kandam were divided into pieces. Thirumandhiram said that religious conversion was a sin and a crime deserved for both type of punishment from the ruler as well as from the Supreme Being, and it was the duty of the ruler to punish those who engage in conversions.¹⁴⁰ But these artificial or pseudo religions which never have any followers on their own will, always engaged in conversions totally through the various powers of the rulers and terrorism. Even after the British rule and the cruel partition, these pseudo religions carry out the conversion with the help of the rulers to divide the country due to the absence of a strong, right thinking and patriotic government. During the British rule the converted persons had lost their right on the property of their ancestors. But in congress India, the conversions and all sorts of anti-Hinduism and anti-nationalism are encouraged through special minority laws, benefits, separate status and monority commissions with no Indian law. The heads of the foreign aided converting missionaries functioning in the name of social service, running schools, orphanages etc are glorified with many rewards and prizes. Even after the so called "independence" except Somanatham in Gujarat, not even a single out of thousands of temples that were demolished and converted into mosques by the moghal rulers was recovered. Even an illiterate shepherd also would be aware of the **simple justice that after the partition of the country on communal basis and Muslims taken the entire Pakistan with Bangladesh, they had no right even to stay in**

Hindusthan. But the anti-Hindu Nehru with no patriotism and welfare for Indians, encouraged the traitors Muslim League, and he had further lost the country to China and Pakistan. And under this Congress rule, the Muslim terrorists had turned Jammu Kashmir into anti-Hindu state through brutal murders, barbaric rapes, kidnaps, all sort of cruelty against women, exodus of Hindus from their own lands, demolition of temples and the properties of Hindus and so on. In spite of being minorities and who divided the nation, the Muslims raise their ugly heads and barbaric deeds in other parts of the country also by bombing and attacking the festivals and processions of Hindus. And Sikhism-an organization born to protect the rights of Hindus under the barbaric Moghal rule was turned into an anti-Hindu religion by the Congress leaders and created terrorism in Punjab. Even the Christian and Islamic countries also do not have much holidays for Christian and Muslim days but the Indian government has maximum holidays for all the Christian and Muslim days while there is no holiday for even the most important and grand Indian festival like Maha Sivarathri that has worships and fasts all over the country throughout day and night. Probably Congress India is the only country to celebrate the birth days and death days of the foreign personalities (Jesus Christ and Moham-mad Nabi) on senseless secularism or minority appeasement. And it was a national shame to have the husband of a foreigner (Rajiv Gandhi) as the prime minister of the country. In Tamil Nadu the government has holidays for even the totally useless English new year day, employees day, birth days of irrelevant northerners etc. while there is no leave for even the Tamils' grand three day festival of light-Thirukkarthighai which is like northern Deepavali; and the ethicless government having the ancient and rich temples under its control, plunders the temple properties and misuse the temple money by leaving them in ruin with no even daily worship in many temples.

If the freedom movement was led by the intelligent Rajagopalachari or strong Vallabhai Patel there would be not only a total real freedom of the country or smooth division of the nation with no ugly events and murders, but also full security for the people and the country in future. And after the British rule, if Hindusthan was under the leadership of Rajaji or Patel-who knew the meaning of patriotism

and the value of the glorious spiritual cultural heritage of the country, the history of Hindusthan would be totally different. If partition, brutal murders and barbaric rapes were accidental crimes, installation of weak Nehru as prime minister was a well planned Himalayan crime done by Gandhi. And the poisonous tree planted by Gnadhi was nourished and brought up by the other Congress leaders by installing the same westernised selfish Nehru family members Indra Gandhi and Rajiv Gandhi as prime ministers.

If Indira Gandhi was a patriot and strong leader, after winning the war with Pakistan she not only could have easily got back the area lost by her father Nehru but also re-united the entire Pakistan with India. But she did not even bother to recover the Kashmir occupied by Pakistan due to corrupt politics and lack of patriotism. The Congress leaders not only divided the country on communal basis for the Muslims to have separate Pakistan and Bangladesh but also divided the people of even Hindustan on religious basis as majority and minority, and always work for the welfare of the minorities but never care for the welfare of the Indians. The Congress party captured the power on communal demand and tries to keep up the power through communal & anti-national politics of minority appeasement and when not possible directly, through backdoors with the criminal casteist & Russianised forces. Thus in the name of independence the non-Indian bad British rule was turned into worse anti-Indian Congress and Muslim rule under which Hindus and their motherland are constantly humiliated.

Manikkavasaghar not earlier to Kali 28 (4 B.C.)

In Thiruvasagham and Thirukkovaigar Manikkavasaghar had praised a Pandiyan named Varagunan for placing the fish symbol on Himalaya, his deep and strong devotion to Supreme Bieng Sivan, and the Thiruvilaiyadal done for the sake of Varagunan.

The reference for the Himalaya victory of Varaghuna Pandiyan in Thirukkovaigar proves that Manikkavasaghar was not earlier to the establishment of Pandiyan rule from Himalaya to Kumari by defeating the Nandhas in 28 Kali. (4 B.C.)

Manikkavasaghar had said that the much pleased Varaghuna Pandiyan had planted his fish symbol on Himalaya whose devotion to

Sidhambaram Nataraja ever goes high. In Thiruvasagham he had referred to the Thiruvilaiyadal of showing Sivalogham to Varaghunan in Madhurai.¹⁴¹

The Paththuppattu Ettuththoghai collections also have reference for both the political and spiritual greatness of Varaghuna Pandiyan respectively the victory up to Himalaya and having visioned Sivalogham in Madhurai.

The scene of Sivalogham in Madhurai for Varaghuna Pandiyan

A Paththuppattu work Madhuraikanji had referred to the Thiruvilaiyadal of Sivalogham coming to Madhurai for the sake of Varaghuna Pandiyan, and the fame & name got through this Thiruvilaiyadal. This Thiruvilaiyadal is known as 'Showing Sivalogham to Varaghunan'. The old Thiruvilaiyadal epic says,

Aalavaayaan (Madhurai Sivan) who showed the invisible blissful world of Self to the king Varaghunan by removing his great suffering in no time.¹⁴²

The latest Thiruvilaiyadal epic says

Bringing the great Sivalogham in Madhurai for Varaghunan to see.¹⁴³

Manikkavasaghar had referred to this Thiruvilaiyadal as

The river haired Aththan (Sivan) who had made Pandiyan kingdom into Sivalogham.¹⁴⁴

The Paththuppattu work Madhuraikkanji had praised this Thiruvilaiyadal as

The great named Madhurai which achieved more glory by having brought the celestial world to be seen beautifully.¹⁴⁵

The poems of Mangudi Marudhanar, the author of Madhuraikanji are in Aghananooru, Kurundhoghai, Purananooru, Kaliththoghai and Natrinai collections also.^{145a} And the Thiruvilaiyadals done for the sake of sangam poets like Nakkeerar were the latest Thiruvilaiyadals among the sixty four. Hence the period of Varaghunan was earlier to

the period of collective works and the sangam poets.

Himalaya Victory:-

The collections of Aghananooru, Purananooru, Padhirtuppaththu and Sirubaanaatrappadai had described that a Sera (not Chera or Cera) emperor named Nedunjeralaadhan who had navy force also, attacked and tied up the very angered Ariyan kings and Greeks, planted his protecting bow symbol on divine Himalaya by winning all the king inbetween the northern holy Himalaya and the southern beautiful Kumari.¹⁴⁶ Because of having the great Himalaya as the northern border, Nedunjeraladhan was known as Imaiya Varamban Nedunjeralaadhan i.e. Nedunjeralaadhan who has Himalaya as the border. Pattinappaalai, Purananooru, Aghananooru, Thevaram, Divya Prabandham, Kaliththoghai, and Silappadhigharam had described that a Sola emperor named Kochchenganaan- a great devotee, with rare skill had defeated all the southern and northern kings, printed his tiger symbol on Himalaya, ruled both north and south with the construction of seventy grand temples to Supreme Almighty Sivan.¹⁴⁷ Purananooru and Kaliththoghai had described that a Pandiyan had gone on war with northern kings, defeated them and re-established the ancient glory of Printing the fish symbol on Himalaya by removing the bow and tiger.¹⁴⁸ From the Kaliththoghai line it is clear that more than one Pandiyan had won the northern kings and planted the fish symbol on Himalaya to register the victory from Himalaya to Kumari. One was Varaghuna Pandiyan earlier to the collective works, praised by Manikkavasagar and another was Nedunjeliyan contemporary to collective works, who was also a poet having his poem in Purananooru with the title Ariyappadai Kadandha Nedunjeliyan ie. Nedunjeliyan who had defeated the Aryan armies.¹⁴⁹ And earlier to Varaghuna Pandiyan it was Ukkira Pandiyan who got married with northern princes, had gone to Meru to take treasure from the cave of Meru mountain which was greeted and welcomed by all the kings of inbetween kingdoms.¹⁵⁰

Period of Varagunan:-

It is already proved that Manikkavasagar was earlier to the invasion of Karavela of Kalinga on Tamil kingdom by breaking the 113 year old agreement.¹⁵¹ From the Hadhikumba inscription and the collective

works it is got that this agreement which existed for 113 years was made by Bindhusara, the second king of Mouryan dynasty with Pandiyan when the unwarrantedly fighting Mouryan armies invaded south because of the non-surrender of Moghoor by the victorious Pandiyan of Podhigai hills.¹⁵² So the Himalaya victory of Varaghuna Pandiyan, referred to by Manikkavasagar was definitely earlier to the establishment of Mouryan dynasty by Chandra Gupta Mourya. Aghananooru and Kurundhohgai poems had referred to the victory over Nandha by capturing their properties and gold which they had hidden in the river Ganga in Pataliputhram that they had grabbed through invasions and victorious wars.¹⁵³ Silappadhigharam also described the rule of Pandiyan by conquering Himalaya and Ganga.¹⁵⁴ An ancient coin from the city of Bhagila that depicts fish, river, tree with large leaves and Nandhi like that of the coins of Pandiyans—the traditional devotees of Sivan, also confirms the rule of Varaghuna Pandiyan in both South and North.¹⁵⁵ Since Varaghuna Pandiyan had already defeated the Nandhas and established Pandiyan empire from Himalaya to Kumari, the Greek king Alexander had quietly returned home, and after Varaghunan it became easy even for a non-king like Chandra Gupta to wipe out the Nandha dynasty completely and established Mouryan rule. Then after the fall of Mouryan dynasty and during the Greek rule in North, Seran Nedunjeraladhan had won the Northern kings and marked his victory by placing the bow symbol on Himalaya. Then Solan Kochchenganan defeated everybody and printed the tiger symbol on Himalaya. Then again Pandiyan Nedunjeliyan defeated the Aryan armies and printed the fish symbol on Himalaya by re-establishing the ancient glory achieved by Varaghuna Pandiyan.

Earlier to Varaghuna Pandiyan Ukkira Pandiyan had gone up to Meru. Silappadhigharam also have reference for the glorious deeds of Ukkira Pandiyan.¹⁵⁶ A purananooru poem on a Velir king named Vichchikko said that he belonged to the dynasty which had ruled Northern Dhwaraka for forty nine generations.¹⁵⁷ Sirubaanaatrappadai had praised the king Nalliyakkodan of Thiruvamoor of Tamil Nadu as the best and spotless king of the great and ancient Ilangai (Lanka).¹⁵⁸

Since the wars, fame, glorious deeds etc. were recorded by the poets in Literatures, the emperors did not feel it as necessary to write

them on stones or copper plates. Once the literatures were destroyed by the outsiders the kings felt the need of writing on stones and coppers. In Tamil kingdom when the Madurai Tamil sangam and most of the Tamil literatures were brutally destroyed by the Kalappira Jaina rulers and Dighambara Jains, the Pallavas started writing the events on stones and plates also particularly on the walls and pillars of the temples which remained the soul of the society and centre place of all the fields including various creative sciences, art and culture. So **the history of Bharatham could be neither complete nor correct unless it is written with reference to the literatures of the two ancient languages namely Tamil and Aryam (Sanskrit) respectively the language of South and North.** The Tamil literatures had referred to the Sanskrit language as Ariyam and Vadamoli (northern language).¹⁵⁹ And the Ariyam speaking people were referred to as Aariyars and Vadavars (northerners). Since the Supreme Almighty Sivan has been worshipped by both Northerners and Southerners with numerous temples from Kailash mountain to Sri Lanka, Parama Sivan was referred to as Aryan and Tamilan.¹⁶⁰ Thus the evidence from the literatures had proved the very first theory in the very first chapter of the so called history books regarding Aryan is totally false and imagination. From the literary evidence, again it is proved that the Pallavas were neither northerners nor outsiders but the ancient Tamil kings only, known as Kaadavar and Thondaiyar ruling the northern Tamil areas covering Thiruppathy, Madras, Kanjiburam etc. (Thondainadu). And **the literary evidences had proved that the biggest ever Indian empire was neither Nandha's nor Ashoka's but it was the empire of Varaghuna Pandiyan bigger than the British India.**

The history of India or Hindusthan actually starts with the history of the world. As already explained, before the birth of man based religions like Buddhaism, Jainism, Christianity, Judaism, Islam etc. Saivam or the centre point of Hinduism was the only religion existed in the entire universe. **Hence the entire world was Hindusthan with no difference as Indian or foreigners. The entire human community was Hindu or Hindusthani.** After the birth of many wild natured man based religions, Hindusthan had been reduced to a small land known as India. And due to the senseless, selfish and anti-Hindu politicians there

is no safety or peace for Hindus even in this small country. So **the history of India must start with the history of world, should be written correctly and completely with the help of valuable Tamil and Sanskrit literatures and archaeological evidences.**

Manikkavasaghar was contemporary to the religious invasion of the northern king Ashoka. i.e. 29th Kali:-

The reference for Buddhism and its activities in Manikkavasaghar's works have confirmed that Manikkavasaghar was contemporary to the religious invasion of the Mouryan king Ashoka on many parts of the world with the cry of pseudo god. Manikkavasaghar had beautifully pointed out the fights and debates of the pseudo religious leaders headed by Buddhism and its attack on the **golden temple of Natarajar*** in Sidhambaram-the holiest & richest most popular sacred place of south as well as the main centre of the glorious heritage.

In Thiruvasagham and Thirukkovaigar Manikkavasaghar says,

The evil minded religions headed by Buddhism.

That god god, he is god, like this the world is crying out by speaking pseudo god.

The religious heads fought and cried that only their religions ought to be there

Would the unbalanced and poison pouring eyed approach Thillai to shake Him who has no disturbance even at the day of the total destruction of all the worlds.¹⁶¹

These lines beautifully confirm that Manikkavasaghar was contemporary to the religious invasion of the Buddhist missionaries sent by the northern king Ashoka to many parts of the world to propagate the worship of human god or pseudo god after he was converted to Buddhism when he was upset, confused and depressed over the tragedy of the unwarrented cruel war on Kalinga.

* *Thevaram-Koil* 5:2:6,8. *Thirumandhiram* 4:1:4, 9:8:2, 19, 22.

Sidhambaram Nataraja Golden Temple



The sanctum sanctorum (stage) of Nataraja has golden sheets from time immemorial and renewed by various kings throughout the ages. Sage Thirumoolar wonders

Aame **ponnambalam** Arrpudham Aanandham (4:1:4).

Acharya Appar glorifies the unknown antiquity of the golden stage as,

The Dancer of sitrambalam which was **totally plated with pure perfect gold** and worshipped & praised by the Lords of celestials (5:2:6).

The prime one of shining **pure golden stage** (5:2:8).

Origin of Buddhism:-

Buddha who was contemporary to Mahaveera also a prince born in

northern Bharatham 2500 years ago in a Saiva family of Sakya rulers devoted to Nageswara or Nagalingam.¹⁶² But Buddha who was supposed to complete the education at the age of sixteen, not only remained totally illiterate but also had no even the common sense of a normal person, and always held up in the palace itself (mentally defective by birth?). His marriage also was performed in a very abnormal way by calling the girls to the palace instead of the princes go to the palace of the brides to get the self selected. At the age of thirty he left the palace without the knowledge of anybody leaving behind his three wives namely Gopa, Yasodhara, Uthpala varna and a son. After wandering for six years he engaged in anti-religious and anti-Brahmin preaching. Since Hinduism was the only religion in the world then, Buddha's preachings were anti-Hinduism basically and totally. He severely criticized the holy scriptures, Supreme Almighty, Lords, worships and attacked Brahmins and devotees. He broke the harmonious relation between the various communities in the society particularly between the Brahmins and the kings. He converted each and every king in power. Those who followed Buddha were known as Buddhists. In converting the rulers, Buddha and Buddhists had competition with Mahaveera and Jains. Buddha converted Bimbisara into Buddhist and Mahaveera converted his son Ajathasathru into a Jain. But Buddha converted Ajathasathru also into a Buddhist when he came to power. The minister of Bimbisara was famous for his charities. But when he was converted by Buddha, he grabbed the garden from the orphans which he donated to them earlier, and gave to Buddha. He constructed a hall for Buddha to preach Buddhism i.e. anti-Hinduism. A businessman known as Kalandha had donated a park to Brahmins. But when he was converted to Buddhist he grabbed the park from the Brahmins and constructed a bungalow for Buddha.^{162a} Thus Buddha through his hatred preaching divided the people, destroyed the harmony and peace of the society, made the people casteists and developed hatred feeling between each other. **Buddha through his poisonous preachings created caste problem in Bharatham and Hindu society where all the four communities lived in peace and harmony with unity by depending on and helping each other on all occasions from birth to death.** Thiruvalluvar, Thirumoolar and Thirugyana Sambandar had correctly marked the heads of Buddhism and Jainism

as the masters of separatism.¹⁶³ The Hindu caste system based on profession, character, behaviour and life style was converted into caste problem by Buddha which is still followed and practiced by the narrow & evil minded leaders, anti-national and anti-Hindu parties and groups to get cheap popularity or to catch and keep up power by dividing the people.

When Buddha died while eating the flesh of a pig, there was a clash between his followers on what to do with the dead body. Then the body was cut into eight pieces and the funeral was carried out. Buddhism was divided into four groups mainly two namely Mahayanam and Heenayanam. A section of the followers of Buddha became religious again and adopted the principles, philosophies, worships, festivals and stories of Hinduism with the claim that Buddha was the birth of Vishnu by replacing Balarama. Heenayanam was the section constantly engaged in abusing Hinduism, conversions, debates, torturing the devotees & Brahmins etc. This Heenayanam was also known as Thera vadham.

Like Mahendra Varma Pallavn and Pandiyan Nindra Seer Nedumaran, Ashokan also when gave up Hinduism, automatically gave up the nature of giving due respect to others, tolerance, humanity and being good enough to let the others to follow their own path. **After Kalinga war Ashokan stopped invading the land of others but started invading the religion of others, which was cruel and worse than the political invasion.** Askokan when converted to Buddhism, wanted everybody to worship Buddha only and Buddhism alone should be adopted every where, like the fox that got its tail cut down on robbery wanted all the foxes to cut down their tail. Hence Ashokan sent missionaries to many parts of the world. Such a missionary came to south to convert the people and temples. In the highly advanced spiritual and philosophical land of south, **religious conversion was a crime as well as a great sin** deserved for both type of punishment from the king and Supreme Being. Thirumoolar says

The Aagamams delivered by Aththan (Sivan) would give any punishment in the next world for those who do not stand by the religion of the self and it is the duty of the king to punish them here itself.¹⁶⁴

Since **religious conversion is characterless and evil deed** insulting the Supreme Almighty-the creator of everybody, and harming the society, it deserved both type of punishment from the king and Supreme Almighty. In the land of such a religious honour and true realisation of Supreme Almighty where Tamils carried out the worship (gratitude shown by the creature to the creator) to Supreme Being or real God through various means as per the likings and knowledge of the self by giving due respect to all the creations, the religious invasion of Ashokan forced the people to adopt atheism and remain with no worship at all. Both Thiruvasagham and Thirumandhiram beautifully described the atheism of the people against the poisonous preachings of Bud-dhaism for pseudo god.

The bad masters with the nature of atom with no sense, the idiots not know the truth and the path of Vadhaagamams, the mannersless, abuse the others.

That god god he is god like this the world is crying out by speaking pseudo god.¹⁶⁵

The countless sinners slipping away with no way to approach our Supreme Almighty.

The friends and others gathered and got their tongue marked by talking atheism.¹⁶⁶

Due to this atheism the ordinary and professional poets who earned their living through poems, started writing on anti-moral activities encouraging all sorts of evils like drink, non- vegetarianism, unwarranted war, extra marital affairs and so on. Thirumoolar pointed out this trend and condemn such poets who engineered characterless and evils in the society and war between kings through the false praisings. Thirumandhiram says

Being engaged in sexy profession, forgotten the bliss of Great ascetic (Supreme Almighty Sivan).

They do not know the virtue, not know the skill of hailing the feet of Supreme Almighty, not know the path that leads to Sivalogham, many engaged in enmity by listening to the false words.¹⁶⁷

To stop the effect of such writing, the poet Tholgappiyar laid strong rules and regulation for poems in his grammar work known as Tholghappiyam. After the popularity of Thiruvagasam, Thirumandhiram and Thirukkural, anti-moral writings had totally vanished from Tamil literary world. The collections of Paththupattu Ettuthoghai were the last few poems of such writings. Thus inspite of the vigorous preachings of the Buddhaist missionaries, Buddhism could not able to have any root in the highly advanced spiritual land of south. Rather it became only laughing stock among the people. In south Buddha was totally rejected by the people, as Balarama was not only worshipped as a great Lord with temples but also a separate Lord from Vishnu by the Vaishnavas. The proverb that the sin of killing would be washed away by eating its flesh makes fun of the Buddhaist preaching that only killing is sin and not eating its flesh. And Buddhism always remained only an assistant or companion to Jainism during the rule of Jains as well as after their fall in the period of Pallavas. After Thevaram both Buddhism and Jainism had totally died not only in south but in north also they had faded out. Only in Thiruvagasam Buddhism had a chief position with absence of Jainism while all the other literatures had reference for Buddhism along with Jainism. Thus the reference for Buddhism and the deeds of their heads in Thiruvagasam and Thirukkovaiyar prove that Manikkavasagar belonged to the period of the religious invasion of the converted northern king Ashoka i.e. first half of 29th century of Kaliyugam (3 B.C.).

Thus the political evidence and internal and external literary evidences prove that Manikkavasagar belonged to 29 Kali and Thiruvagasam & Thirukkovaiyar are the most ancient Tamil literatures available so far.

Conclusion

History:-

Nandhi the Lord of Virtue was born in Thirupperundhurai (Aavudaiyar Koil) in a priest Brahmin family, later on known as Manikkavasagar and Thiruvadhavoorar. Against the strong and poisonous wave of atheism Manikkavasagar led a life of a humble devotee and ascetic

inspite of being the king of Thiruvadhavoor and army chief of Pandiyan kingdom. When the marriage of Manikkavasaghar was fixed against his will, Pandiyan sent Manikkavasaghar to purchase horses. While Manikkavasaghar was on his way with the companions, he was forcibly caught hold by the Supreme Being in the form of a Brahmin in Thirupperundhurai, who revealed out the divine Dakshinamoorthy form with the deliverance of Onkaram or Pranavam. When Manikkavasaghar lost the memory of the human birth and remained as Nandhi, the atheistic and immoral corrupt companions shared the gold meant for horses and charged the crime on Manikkavasaghar. Pandiyan who neither listen the truth spoken by Manikkavasaghar nor cared to find out the fact on his own, took the statements of the others as true and ordered death penalty to Manikkavasaghar. When Manikkavasaghar was tortured near Vaighai river Parameswaran existed in the form of a labourer. When he was tied up in the forest Parama Sivam was with him in the form of a hunter. When he was attacked with weapons the Supreme God protected him in the form of a warrior. Then the Supreme Almighty appeared as a horse rider and delivered the jackles turned into horses. when Pandiyan paid gold for the quality and beauty of the horses the horse rider rejected and declared that he had delivered the horses for the sake of Manikkavasaghar only who was tortured with no fault of his side. When Pandiyan took the charge of the horses, all vanished and there appeared a fire column to make the entire Madhurai blissful. When Pandiyan realised the truth he appologized and constructed the temple in Thirupperundhurai (Aavudaiyar Koil) where Parameswaran with Sakti made the existence for the sake of Manikkavasaghar. After the liberation of the family members in Aavudaiyar Koil, Manikkavasaghar reached Thillai (Sidhambaram) after having the vision of Parameswaran in all the places as per the boon granted to him. In Sidhambaram Manikkavasaghar safe guarded the golden temple of Nataraja from the attack of Buddhaist missionary which invaded with the cry of human or pseudo god, by making the Buddhaists to realise the value and nature of Supreme Being and spiritualism in their own experience without involving in any sort of debate. The Buddhaists gave up the path of debate, attack, conversion, pseudo god and became the real devotees of true God and worship Nataraja. Then Nataraja in the form of a devotee wrote down the hymns

of Manikkavasaghar and vanished in the golden stage with Manikkavasaghar who turned into Nandhi.

Time:-

Manikkavasaghar had glorified the great devotion and the Himalaya victory of Varaghuna Pandiyan who had placed the fish symbol on Himalaya to establish the Pandiyan empire from Himalaya to Kumari Munai by defeating the Nandha king. Hence Manikkavasaghar was not earlier to Varaghuna Pandiyan or Nandhas.

Manikkavasaghar had described the total rejection of the northern concept of counting Parama Sivan—the God of Trinity as one of the Three moorthy with the Lords Brahma and Vishnu after the identification with the chief and one of eleven Rudhras; the highly honourable status of Indra as a great Lord; and severe penance of the sages with reference to them as contemporaries. All these confirm that Manikkavasaghar belonged to the ancient time and earlier to the formation of the aspect Sankara Narayana.

Since Manikkavasaghar faced the high mounted stormy attack of atheistic forces and Thiruvagasam raised against the dangerous and poisonous wave of atheism, he was not later to the establishment of Pallava empire which was the golden period of devotees and spiritualism in south till the movement against British rule.

Since Manikkavasaghar had praised the well functioning of Madurai spiritual Tamil sangam he was definitely earlier to the destruction of the same by the Jains who invaded and captured Tamil kingdom. since Thiruvagasam had referred to that Manikkavasaghar was the first divinely poet to sing on Supreme Almighty after having visualised the divine form of the Same, he was earlier to all other such divine poets namely Thirugyana Sambandhar, Thirunavukkarasar, Sundharar, Karaikkaal Ammaiyar, and Sangam poets like Nakkeerar. Since Manikkavasaghar's works are totally free from any sort of reference to Rama, and the influence of Mahabharatha stories, inspite of having numerous reference for Vishnu, he was earlier to the entry of Ramayanam, and popularity and influence of Mahabharatham in south due to its Tamil version by the Sangam poet Perundhevanar—who was glorified as Bharatham Padiya Perundhevanar. Both Buddhism and

Jainism are dead religions after the period of Thevaram or Pallavas. During the period of Pallava empire Jainism was top in converting and terrorising the people while Buddhists remained only assistants to Jains. And earlier to the Pallava empire, the Tamil kingdom was under the cruel Jaina rule. Manikkavasaghar's works are free from any sort of reference to Jains but had referred to the debates and wars of religious persons headed by Buddhism and the invasion of Buddhists on Nataraja golden temple which was faced by Manikkavasaghar himself. So Manikkavasaghar was definitely earlier to the invasion and cruel rule of Jaina king Karavela of Kalinga on Pandiyan and Tamil kingdom in 30th Kali (2 B.C.) by breaking the one hundred and thirteen years old agreement; and contemporary to the religious invasion of the converted Buddha king Mouryan Ashokan on various parts of the world with the cry of pseudo god. Hence Manikkavasaghar belonged to Kali 29 (3 B.C.).

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Other books by the author

Sivamalai (devotional songs)

Tamil Oli (grammar work)

Unmaiya Sandhi Vandhanam

Kadavul Thiruppeyar Aayiram

The hymns of Karaikkal Ammaiyar

The hymns of Sangam poets on Ganesha

Unmaiya Tharppana Mandhirangal





This English work is just like a synopsis of Sivapriya's several volumed Tamil work which took more than ten years to complete the history and period of Manikka-vasghar, that almost covers the entire spiritual, cultural and political history of India specially Tamilnadu up to medieval period. And this book would be very much useful to those who are sincere and honest in finding out the truths in the history of literature, political, religion and philosophy.

Thiruththondu Veliyeedu

Delhi - 110-093